

ECHOES



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SCOTT LA ROCK

ROXANNE SHANTE

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DADDY ERNIE

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FROM

VELORE & DOUBLED

YOUNG GILLY



CHECK OUT THE
WICKED VIDEO
ON SOLID SOUL
FRIDAY 28 AUG.



Pos	Wk	Artist	Label
1	1	LEVERT, Casanova (LP/12-inch)/Love The Way You Love Me etc	Atlantic
2	10	SHERRICK, Just Call (12-inch)	Warner
3	2	RICK ASTLEY, Never Gonna Give You Up (12-inch)	RCA
4	4	SHERRICK, Tell Me What It Is/Baby I'm For Real/Let's Be Lovers	Warner
5	9	Tonight/Lady You Are etc (LP)	Warner
6	4	ALEXANDER O'NEAL, Never Knew Love Like This/The Lover/Hearsay etc	MCA
7	3	STOCK, AITKEN & WATERMAN, Roadblock (12-inch)	Tabu
8	5	WHISPERS, Special FX (LP/12-inch remix)	Solar
9	6	PUBLIC ENEMY, You're Gonna Get Yours/Rebel Without A Pause (LP/12-inch)	Def Jam
10	11	LILLO THOMAS, Downtown (LP/12-inch remix)	Capitol
11	7	DYNAMIX II, Just Give The DJ A Break/Straight From The Jungle (12-inch)	Cooltempo
12	3	SYBIL, My Love Is Guaranteed (12-inch)	Champion
13	8	MICHAEL JACKSON, I Just Can't Stop Loving You (12-inch)	Epic
14	4	VANESE THOMAS, Let's Talk It Over (LP/12-inch)/Love In Your Eyes (12-inch)	Geffen
15	1	RANDY BROWN, Love Is All We Need/I Love You Baby/I'd Rather Hurt	Geffen
16	2	SPANISH PRINCE, Dance Everybody	4th & Broadway
17	3	KINGS OF PRESSURE, Give Me The Mike	Let's Go
18	4	C.J. MACKINTOSH & EINSTEIN, The Tables Are Turnin'	Music Of Life
19	5	BIG DADDY KANE, Get Into It	Pism
20	6	DJ MEGAMIX, The Finest Ingredients	White Label
21	7	LONDON POSSE, London Posse	Big Life
22	8	LONGSY D & CUTMASTER MC, Hip Hop Reggae	Big One
23	9	CRIMINAL ELEMENT ORCHESTRA, Put The Needle To The Record	Criminal
24	10	B FATS, The B Fats	Roof Top
25	11	FRESH GORDON, Feelin' James/I Believe In Music	Tommy Boy
26	12	KAY GEE THE ALL FEAT DJ DREW, My Record Is Hot	B-Boy
27	13	SUPER LOVER CEE & CASANOVA RUD, Do The James	Citi-Beat
28	14	UTFO, Lethal	Select
29	15	PRIME TIME, He's Def	Sun Town
30	16	ICE T, Rhyme Pays	Sire
31	17	ANQUETTE, Ghetto Style	Luke Skywalker
32	18	THE ALMIGHTY EL-CEE, We Have Risen/Schools Out	Supernova
33	19	ROBERT S, Good As Gold	Epic
34	20	ERIC B & RAKIM, Paid In Full	4th & Broadway
35	21	ASHER D feat DADDY FREDDY, Ragamuffin Hip Hop	Music Of Life
36	22	MR X & MR Z, Drink Old Gold/Kick It Wicked	Urban Rock

WELL NOW WELL NOW WWW ... WW ... WELL NOW ...

PEOPLE IN ENGLAND BETTER STOP WHAT YOU DOING CAUSE IT'S TIME TO GET ON UP THAT'S RIGHT SPREAD THE NEWS AROUND ABOUT THIS NEW KIND OF SOUND AND IT'S CALLED ...

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... A Home is not always a House ...
but ... The HOME OF HOUSE is always

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Sundays 2pm-6pm

• ECHOES STREET SALES •

Pos	Wk	Artist	Label
1	1	LEVERT, Casanova (LP/12-inch)/Love The Way You Love Me etc	Atlantic
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15	1	RANDY BROWN, Love Is All We Need/I Love You Baby/I'd Rather Hurt	Geffen

• HIP HOP CHART •

Pos	Wk	Artist	Label
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2	2	KINGS OF PRESSURE, Give Me The Mike	Let's Go
3	3	C.J. MACKINTOSH & EINSTEIN, The Tables Are Turnin'	Music Of Life
4	4	BIG DADDY KANE, Get Into It	Pism
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13	13	UTFO, Lethal	Select
14	14	PRIME TIME, He's Def	Sun Town
15	15	ICE T, Rhyme Pays	Sire
16	16	ANQUETTE, Ghetto Style	Luke Skywalker
17	17	THE ALMIGHTY EL-CEE, We Have Risen/Schools Out	Supernova
18	18	ROBERT S, Good As Gold	Epic
19	19	ERIC B & RAKIM, Paid In Full	4th & Broadway
20	20	ASHER D feat DADDY FREDDY, Ragamuffin Hip Hop	Music Of Life
21	21	MR X & MR Z, Drink Old Gold/Kick It Wicked	Urban Rock

• REGGAE DISCO CHART •

Pos	Wk	Artist	Label
1	1	JUST DON'T WANNA BE LONELY, Freddie McGregor	Germain
2	2	HALF SLIM, Joseph Cotton	Body Music
3	3	HOL A FRESH, Red Dragon	Chartbound
4	4	DON'T STOP, Sonie	Arwa
5	5	HARD UP BACHELOR, Sandra Cross	Starlight
6	6	SUMMER HOLIDAY, Dennis Brown	Big One
7	7	HIP HOP REGGAE, Longsy D/Cutmaster MC	Starlight
8	8	BABY I'VE BEEN MISSING YOU, Trevor Walters	Orbitone
9	9	YOU CAUGHT MY EYE, Judy Boucher	Mango
10	10	NEW YORK LIFE, Tonto Irie	Fine Style
11	11	FEELING OF LOVE, Michael Gordon	Live & Love
12	12	SARA, Frankie Paul	Fine Style
13	13	MOVE ON UP, Nervous Joseph	Fine Style
14	14	I DON'T WANNA LOSE YOUR LOVE, Michael Gordon	Disco Tex
15	15	LOVE IS, Four In A Row	Greenleeves
16	16	IT'S NOT UNUSUAL, Bunny Lie Lie	10
17	17	WOMAN IN YOU, Maxi Priest	Live & Love
18	18	POSSE, Coco Tea	Unity
19	19	ROCK THEM ONE BY ONE, Eccleston Jarrett	Digital
20	20	GIRL CRAZY, Mikey General	Superpower
21	21	BIG BELLY MAN, Admiral Bailey	Techniques



Aswad for Leeds free Festival



BRITAIN'S FINEST reggae band, Aswad, are headlining a free festival in Potters Park, Leeds 7 on August 30.

Musical guests are Macka B backed by Lion Heart, Sonie backed by Salem Foundation, plus a sprinkling of local talent: Superyouth & The Ghettoology Band, Creation Roots, Exile Intact, PLU Band and Rydim Squad.

The music will be supplied by local community stations ABC and Ragamuffin MCR with local DJs compering the day, which starts at 9am and finishes around 5pm.

Springfield Park All-Dayer

ON SEPTEMBER 6, Springfield Park in Upper Clapton, London, is the site for a music and entertainment festival from 1pm to 4pm.

During the day, there will be music from Cliff &

His Rhythm Riders, Stirring The Pot, Homotones, Chats Orchestra, Lucy Ray Band and Eddie Talbot plus sound Wisdom Hi-Power with selector's Goldfinger, Ranking and Crazy.

There will be plenty of activities for children including carnival floats and the park will be providing facilities for people in wheelchairs.

Admission to the festival is free.



Barretto's one-off

THIS MONTH'S Salsa flavour continues with news of a special performance from percussionist Ray Barretto and His Orchestra at London's Town & Country Club in Kentish Town, on September 6.

Ray will be supported by Afonsinhos Do Conado from Portugal.

The show starts at 7.30pm and tickets are £7.50 in advance from the box office, usual agents, and via the credit card hotline on (01) 734 8932.

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Salsa special

ON BANK Holiday Sunday, August 30, Baz Fe Jazz hosts a wild Salsa Special at the Astoria, Charing Cross Road.

Playing live will be Robin Jones' King Salsa, London School Of Samba, Iota Inti and Cayenne.

The doors open at 4.30pm and close at 11pm. Tickets are £6.00 on advance, available from the box office and usual agents, or £7.00 on the door.

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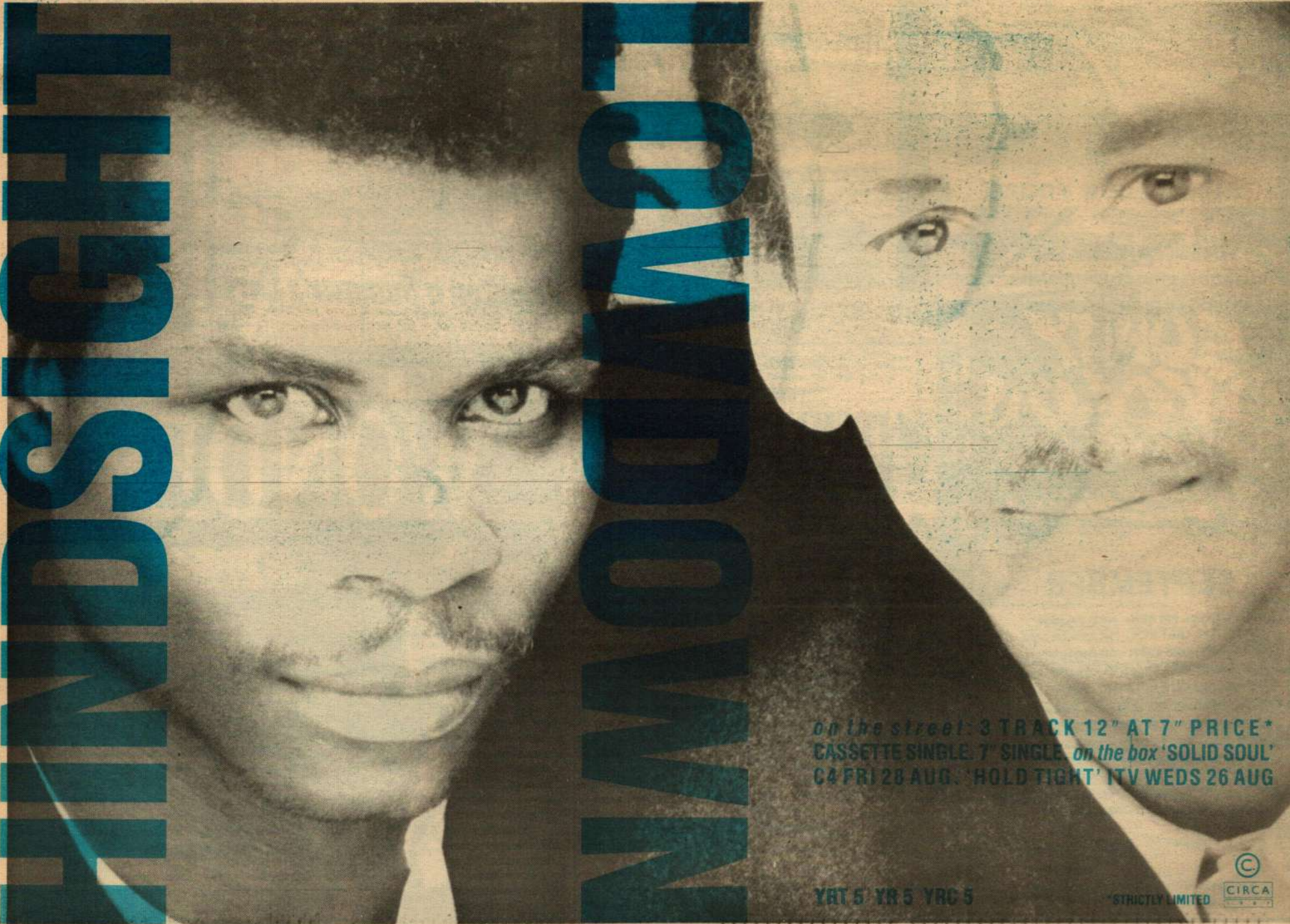
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NEWS

RECORD SHORTS

● Yellowman's 'Blueberry Hill' is released on August 28 by Greensleeves. The single is a version of Fats Domino's classic, released on seven- and 12-inch.

● Freddie McGregor's long-term signing to Polydor has resulted in the follow-up to 'Just Don't Wanna...', to be released on September 7. 'That Girl' is from Freddie's next album, a self-titled set, due for release at the end of September.

● Level 42's new single is

'It's Over', a track from their platinum 'Running In The Family' set. The single has been remixed and will be out on September 1.

● Wax Records are issuing Jimmy Spicer's 'Money (Dollar Bill Y'All)' on September 7. The track, which was fetching £20 on import, was produced by Russell Simmons and Larry Smith, and mixed by Jellybean Benitez.

● The debut Geffen album from Jesse's Gang is released this week. 'Center Of Attraction' includes last summer's single, 'Real Love'.

● Out on September 1, Best Kept Secret's 'Spotlight' is on the Submission label.

● Maroon Town have a single out on Township Records. 'City Riot' is a version of the Prince Buster track, with an original number, 'People' on the b-side.

● Emma (Sid Haywoode's little sister) has her debut single out on RCA. 'Don't Make Me Choose' is available on both seven- and 12-inch.

● Island have finally released Trouble Funk's 'Trouble Over Here, Trouble Over There' set. It includes the Bootsy/TF collabor-

ation, 'Trouble', released earlier in the month.

● Popman & The Raging Bull, a new reggae band from Birmingham have their debut single, 'Fields In Motion' released by MCA this week.

● 'No Easy Walk To Freedom' is Janet Kay's next single, out on CSA. The song is the theme tune to a new Channel 4 three-part documentary on Africa, broadcasting on consecutive Saturdays from August 29 at 7.30pm.

● Robert Cray's follow-up to 'Right Next Door' is 'Nothin' But A Woman' also from his 'Strong Persuader' album. The single will be available on seven-, 10- and 12-inch. You can see Robert Cray on 'Wogan', August 31, 7pm.

● Imagination's current single, 'The Last Time' is now available in a remixed form with a 'Cool Sax Mix' care of Kenny G.



TROUBLE FUNK

available now from the box office 01-439 0747 or usual agents.

The band will be showcasing their new single, 'Real Life'. It's taken from their just-released 'Obvious' album and is released at the beginning of September.

Hawkins date

TED HAWKINS, legendary blues artist whose performances earlier in the year went down the proverbial storm, is to play Harlesden's Mean Fiddler, in the Acoustic Room on September 4.

PRE-BANK HOLIDAY EXTRAVAGANZA

"Live in Concert"

MISTY IN ROOTS

LOUISA MARK + ZABANDIS

FRIDAY, AUGUST 28 8-2am

Advance £5, on door £6

HUMMINGBIRD, DALE END BIRMINGHAM

The Town & Country Club presents

DAVID RUDDER

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PLUS BLACK STALIN & The ROY CAPE CALYPSO • ALLSTARS

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THE TOWN & COUNTRY CLUB

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SATURDAY 29th AUGUST

8.30pm till 2am

£6.50 Adv. £7.50 Door

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RHYTHM RECORDS 267 0123

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15 PIECE

SEPTEMBER

LONDON - FRI 4TH - HACKNEY EMPIRE
BRIGHTON - SAT 5TH - THE DOME THEATRE
LONDON - THURS 10TH - THE FRIDGE, BRIXTON
SOUTHAMPTON - FRI 11TH - THE GUILDHALL
BIRMINGHAM - SAT 12TH - HUMMINGBIRD
SHEFFIELD - TUES 15TH - THE LEADMILL
MANCHESTER - WED 16TH - INTERNATIONAL 2
NOTTINGHAM - THURS 17TH - MARCUS GARVEY CENTRE
LIVERPOOL - FRI 18TH - ROYAL COURT
LEEDS - SAT 19TH - THE PHOENIX CLUB
NORWICH - THURS 24TH - UNIVERSITY OF EAST ANGLIA
LONDON - FRI 25TH - TOWN & COUNTRY

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Bank Holiday Monday

31 AUGUST 2pm-9pm. Doors open noon

THE S BANDS

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★ ROBBIE VINCENT ★ CHRIS HILL ★

★ PETE TONG ★ FROGGY ★ JEFF YOUNG ★

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from Arena Box Offices, Wembley & Tower Records, Piccadilly or (subject to agents and credit card booking fee) from:

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or Keith Prowse 01-741 8999, Premier Box Office 01-240 0771, London Theatre Bookings 01-439 3371, Stargreen 01-734 8932, Ticketmaster 01-379 4444.

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SEPTEMBER 15, 16 & 17 at 8pm

Tickets £15.00/£12.50/£10.00

available immediately by post from: Wonder Concerts, PO Box 4, Altrincham, Cheshire WA14 2JQ or (subject to booking fee) from:

NEC BOX OFFICE HOTLINE (021) 780 4133 and usual agents (subject to booking fee)

Please enclose a stamped addressed envelope and make cheques/postal orders payable to: KENNEDY STREET ENTERPRISES

ECHOES

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MANAGING DIRECTOR Paul Philips

EDITOR Debbie Kirby

DEPUTY EDITOR Chris Wells

EDITORIAL Simon Buckland Ian McCann

CONTRIBUTORS

Mike Atherton
Bill Buckley
Clifton Miller
Clive Richardson
Pat Brady
Tony Monson
Rambler
Eugene Maynard
Jerry Neville
David Corio
Anna Arnone
Sue Steward
Terry Davis
David Cheal
Andrew Panos
Pete Lewis
Alf Punter
Dean
Adam Scott
Simon Goffe
Jon Brockbank
Nick Smash
Jo Shinner
Ian Moody

EDITORIAL PHONE NUMBER 01-253 6662

ADVERTISING Tracey Martin

ADVERTISING PHONE NUMBER 01-253 6663

DISTRIBUTION COMAG, Tavistock Road, West Drayton, Middx. UB7 7QE. Tel: (0895) 444055

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Carnival bands

FINAL DETAILS of Carnival Bands have just been announced.

SUNDAY, August 30:
Powis Square stage:
12.15pm Combat Force;
12.45pm Combat Force;
1.30pm Simba; 3.15pm
Addo; 4.15pm Lovemore
Zulu Band; 7.15pm Street
Culture; 9.15pm Steel 'n'
Skin.

Portobello Green stage: 12
noon Maureen P; 12.15pm
Azana; 12.45pm Co-Stars;
1.30pm Humble I & The
Educators; 2.15pm Rock
Box; 3.15pm Simba;
4.15pm Clicking The
Mouth; 5.15pm Red Eye;
6.15pm Jah Warriors;
7.15pm Impact; 8.15pm
Lee Scratch Perry.

PAs that day will be
Longsy D & MC Cutmaster,
and Fresh Lee.

MONDAY, August 31:
Powis Square stage: 1pm
Bam Bam & the Calling;
1.45pm Damaged Daught-
ers; 2.45pm Carib Choir;
3.30pm Mystic 10;
4.15pm Foreign Exchange;
5pm Ocean; 5.45pm
Mataya Clifford; 6.45pm
Bacchanal; 7.45pm Real
Sounds Of Africa; 8.45pm
Taxi Pata Pata.

Portobello Green stage: 12
noon Trouble Rap;
12.15pm Sergion &
Herbtrees; 1pm Trojans;
1.45pm Basil Gabbidon;
2.45pm Abacush; 3.30pm
Akabu; 4.15pm Potato 5;
5pm Geraldine Connor;
5.45pm Wisdom; 6.45pm

Chalice UK; 7.45pm
Chyna; 8.45pm Well Red.
PA will be Hard Rock Soul
Movement.

Video classes

THE HACKNEY Black
Peoples' Association is
holding video classes for
young, black unemployed
people aged 16 to 25. The
classes start in September
at 18 Stoke Newington
Road N16 from 6.30pm to
9.30pm. If you're
interested, call Marie or
Jenny on 01-254 1193.

THIS WEEK'S Solid Soul
features Lee Prentiss,
Hindsight and Nat
Augustin. That's Channel
4, 5.30pm, August 28.

Westside take on Chicago

MORGAN KHAN is up to his
old empire-building tricks
again. Westside have now
secured the UK rights to the
Chicago house label DJ
International. The label
houses Farley Jackmaster
Funk, Marshall Jefferson,
Full House, Frankie
Knuckles, Darryl Pandy, JM
Silk, Fingers Inc, Chip E
Fresh and ... Loleatta
Holloway.

The first product from the
deal will be 'Jack Masters'
an album of 12-inch singles
from DJ Int artists, which
have yet to be released in
the US or UK.

Also in the pipeline is a
UK tour by Farley Jack-
master Funk, Full House,
Frankie Knuckles, Darryl
Pandy and Chip E Fresh;

nothing is confirmed yet,
but the tour will open at
London's Town & Country
Club, Kentish Town on
either October 28 or 29.
There will then be a string
of European dates before
the package returns to
Britain in November.

South London art

THE SOUTH London Ex-
hibition is being staged from
September 11 to October 1
at the South London Art
Gallery, 65 Peckham Road
SE5. It's open from
Tuesday to Sunday and
features a vast array of
paintings, sculptures,
prints, videos, photographs
and crafts from amateur
and professional artists
from different cultural
backgrounds.

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SATURDAY, AUGUST 29: BRISTOL EXHIBITION CENTRE,

Cannons Road (City Centre)

Support: MAXI PRIEST, ASWAD, JOSEPH COTTON,

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MONDAY, AUGUST 31: MANCHESTER

INTERNATIONAL 2 CLUB

PA — 52ND STREET

Advance tickets available from Venue, Box Offices, Local Record Shops/Agents

ENQUIRIES: 021-440 2316

**Bank Holiday Monday: August 31st
(Doors open: 8pm)**

Direct from JA — 'live in concert'

ZIGGY MARLEY & THE MELODY MAKERS

**+ support: SKIBU
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**at HUMMINGBIRD, Dale End,
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11th	Birmingham Hippodrome	7.30PM	(021) 622 7486
12th	Dublin National Stadium	8.00PM	(01) 795364
13th 14th	Royal Albert Hall London	7.30PM	(01) 589 8212
15th	Newcastle City Hall	7.30PM	(091) 261 2606
16th	Edinburgh Playhouse	7.30PM	(031) 551 2590
17th	Glasgow Pavilion	7.30PM	(041) 332 1846
18th	Liverpool Empire	7.30PM	(051) 709 1553
19th	Bristol Colston Hall	7.30PM	(0272) 262957
20th	Exeter University	7.30PM	(0392) 263528

BAMBI

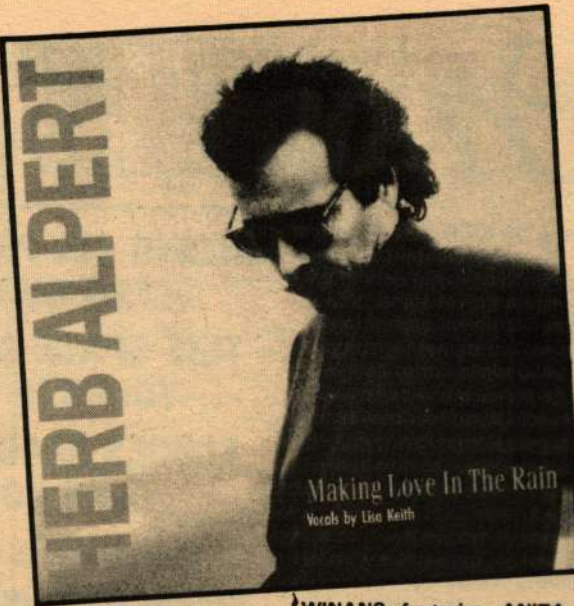
VIVE

The First Single,

on 7" & 4 Track 12"

Sun 30 August WOMAD Festival St Austell

S
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S



STEPHANIE MILLS: 'You're Puttin' A Rush On Me' (Instrumental) (MCA)

"I'm not the kind of girl who has to lay you down before I fall in love," declares young Stephanie over Paul Laurence's throbbing mid-paced rhythm, at a stroke dispelling all those fantasies inspired by the lady's seductive pout on the cover of 'If I Were Your Woman'. Maybe Laurence is just trying to get back into PMRC's good books after the 'She's Not A Sleaze' controversy.

Gossip aside, it's probably a wise move to go with this most fashionable cut from a superb album, but I reckon it's rather mean of MCA not to support it with one of her great ballads on the flip. Or are they planning on making the title track into the massive hit it deserves to be?

★★★★
NAT AUGUSTIN: 'That Girl'/'You've Got That Something' (A&M)

'Do doo, Doo doo doo, Got to have that girl...' doesn't sound like the most intelligently written hook in the world but, believe me, it works.

An age after 'Ego', Nat returns amidst talk of an exciting debut solo LP with a meaty club cut which has every chance of crossing onto daytime radio.

Ah, look: 'Mixed by Nat Augustin and Lindsay Wesker'. Ironical that our ex-Deputy Editor's best work for A&M should emerge just five minutes after his employment ended. The way it goes in rock 'n' roll.
★★★★

WINANS featuring **ANITA BAKER:** 'Ain't No Need To Worry'/'Millions' (Qwest)

A combination of the Winans and Anita Baker really ought to blow me away, but since the song amounts to little more than a routine gospel workout most of the class in the performances is somewhat dissipated. The frustration is compounded by the ease with which Ms Wonderful slots in between that great quartet of voices. So, good but not great.

Flip is a better composition, an even slower tempo which allows the guys plenty of time to let rip in their efforts to enter paradise.

Both cuts are from the forthcoming album, 'Decisions', though quite why a band that throws LPs together in just over five minutes has taken so long to follow 'Let My People Go' is a mystery.
★★★★

LL COOL J: 'I Need Love'/'My Rhyme Ain't Done' (Def Jam)

J slows it right down for a ballad of immense banality — a rap ballad, would you believe — and though, no doubt, he found the experiment extremely interesting, I find it just the opposite.

Flip is back to funk, but not one of his better tracks. A poor release indeed.

★★
DRAMATICS: 'In The Rain'/'Gimme Some' Good Soul Music' (Stax); **ISAAC HAYES:** 'Theme From 'Shaft'/'Cafe Regio's' (Stax); **VEDA BROWN:** 'Short Stoppin'/'I Can See Every Woman's Man But Mine' (Stax); **EDDIE FLOYD:** 'Knock On Wood'/'Big Bird' (Stax); **FREDERICK KNIGHT:** 'I've Been Lonely For So Long'/'Lean On Me' (Stax); **BOOKER T & THE MGs:** 'Soul Limbo'/'Heads Or Tails' (Stax)

Five more classic reissues from Ace, representing some of Stax's biggest hits from the early Seventies. 'In The Rain' still sounds wonderful but it's the bluesy ballad flip to the Veda Brown disc which induces the real shivers. What a great title!

★★★★ (all six)
SYBIL: 'My Love Is Guaranteed'/'Remix' (Champion)

Third club hit in a row from the 24-year-old New Yorker but, frankly, I fail to see what all the fuss is about. Adequate vocals, run-of-the-mill arrangement and cliched songs just don't cut it round here.
★★

Chris Wells takes a walk through this week's soul singles

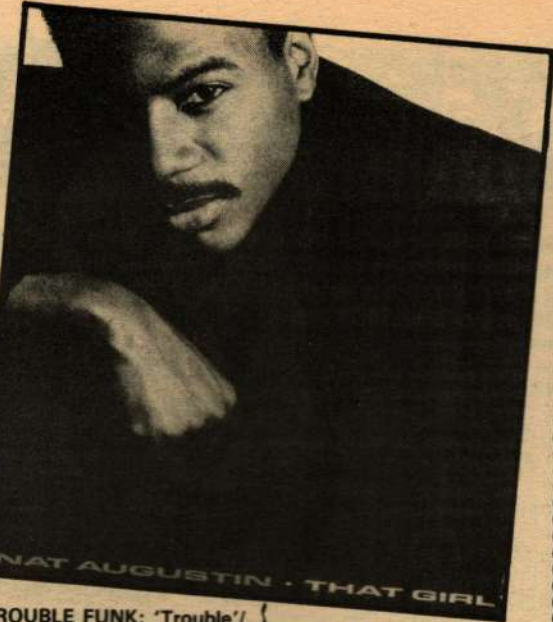


ECHOES
singles
review star
rating
★★★★★
ESSENTIAL
★★★★
VERY GOOD
★★★
FAIR
★★
DISAPPOINTING
★
ASHTRAY

HERB ALPERT: 'Making Love In The Rain'/'Instrumental' (A&M)

Seen the vid to 'Keep Your Eye On Me'? Embarrassing, innit? Somebody is paid a lot of money to 'conceptualise' crap like that. I digress.

This is a slow, dreary dirge from the album which delicate vocals from Lisa Keith stand no chance at all of saving. Most assuredly one of Jam and Lewis's



most indulgent pieces.

★
FRESH: 'Summer In The City'/'Love Life (An Invitation To)' (Jive)

Euro disco version of the old Lovin' Spoonful hit. Must be someone's idea of a joke. No thank you very much Peter.

★
VELORE & DOUBLE O: 'Your Ugly'/'Dub' (10)

Look, I know how to spell the word, 'Your' in this context, so don't blame me if this pair happen to be illiterate morons, OK?

Press release quotes the pair as searching for some "new fresh beats". If so, they have still to find them. Or an amusing rap for that matter.

Your (sic) tedious.

★★
RICK CLARKE: 'Looking Out For You'/'Perfect Lady' (RCA)

Bryan 'Chuck' New, who produced this record, is supposed to know a thing or two about mixing. So why, one wonders, is Rick's voice not more to the fore on this otherwise pleasing

midtempo song?
Yes, OK, the track is so well put together as one would expect from Jive's best known engineer, but if its object is to present the singer and song in their best light, I think it fails. But then, what do I know?
★★★

ALICIA BRIDGES: 'I Love The Nightlife'/'Body Heat' (Polydor)

Re-released and remixed (by Les Adams), this, er, disco classic has mellowed and finally gone right off. Nice to hear those chords from 'Walk Away From Love' again though.
★★

REAL THING: 'I Can't Help Myself (Sugar Pie Honey Bunch)'/'Instrumental' (Jive)

Jive may have Billy Ocean, Ruby Turner, Vanessa Bell Armstrong and Glen Jones, but they also release terrible rubbish like this.

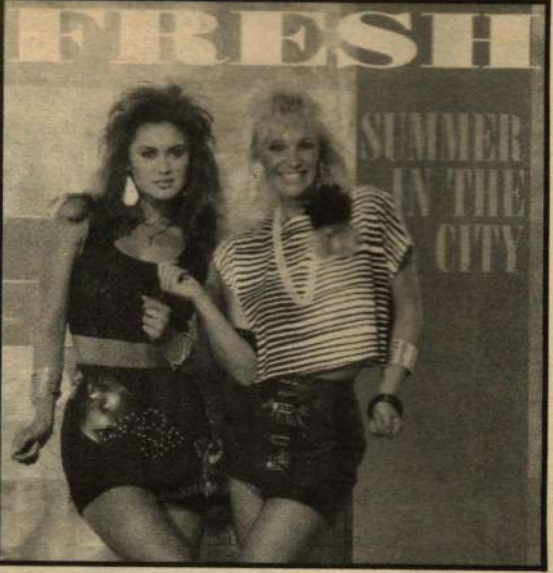
Why on earth would anyone want to re-record the song when the Tops and Donnie Elbert have already had the final word? An appalling waste of some good voices.
★

OSCAR JAMES: 'Carnival Jam'/'Instrumental' (Flick)

Bouncing piece of pop-soca to celebrate the Notting Hill carnival quite capably handled, if you like this sort of thing, by the EastEnders star.
★★★★

TC CURTIS & T JAM: 'Jacko'/'Instrumental' (Hot Melt)

Original version appeared in April but now resurfaces complete with 'Thriller' snatches and revamped lyrics. Apparently our llama loving friend has been TC's inspiration for a number of years. Hmmm, so what?
★★



Rick Clarke

7" & 12" NEW SINGLE

Looking out for you

RCA

a major new song writing talent



WOMAN TALK

a few words with busy, busy, busy

WHEN you're in the middle of a 50-city tour of the States and you've just played a full sold-out week at the Apollo Theatre, Harlem, then you begin to value your days off. An artist needs time to sit down, rest the voice and generally chill all the way through.

THAT'S why they only arranged for Stephanie Mills to undertake 15 interviews, including mine, as part of her relaxation.

Not that she seemed to mind. Quite the contrary, in fact. When Ms Mills got into talking about her excellent new album and its effect upon her recording career — the declared aim being to boost it up alongside her Broadway successes — she was quite the enthusiast. In fact, she made a point of telling me just how much she valued the specialist press's interest in her exploits — particularly since her LP was aimed directly at the black market.

In Stephanie's case, said record, 'If I Were Your Woman', is a work to be proud of. Quite apart from the fact that it has just given her her second number one single for MCA ('I Feel Good All Over'), aside from its gold

status inside seven weeks of release, the most satisfying aspect of the latest Mills LP is the lady's own considerable input. Last year's 'Stephanie Mills' featured the artist and her manager/sister-in-law, Cassandra Mills as executive producers. This time Stephanie co-wrote half the songs and took control of the record's overall concept.

And that concept was, 'Back To Soul'.

Stephanie explains:

"One of the things that Cassandra and I noticed from the tour last year was the reaction to my slower material. No matter which town we went to, the audiences seemed to go crazy for the same songs — 'Power Of Love', 'Feel The Fire' and 'How Come You Don't Call Me Anymore'. So we thought, if we could capture that kind of emotional feel on my next record then we knew there'd be a huge market out there waiting for it and I could get down to some real serious singing. Our main task was then to convince everybody else that our plan was viable and to make sure that nobody tried to sidetrack the project into going for the latest dance groove or whatever. That kinda thing has run its course for a while. People want basic music, with good singing and songs that are saying

Chris Wells squeezes in



Stephanie Mills

something about their lives and the situations they face."

In the event, Stephanie and Cassandra were proved right. Not only has 'If I Were Your Woman' been built around a set of six soulful (as opposed to MOR) ballads, plus two midtempo items of markedly relaxed approach, but the quality has gone hand-in-hand

with quantity of units sold. I wondered if it gave the manager-artist team

particular satisfaction to achieve this since they were both female in a very male-executive dominated music world.

"Yes, I think we proved a few things. On top of the woman's angle I also think we struck something of a blow against the impersonality of big

business, 'cos Cassandra and I are family and we really care about what we do.

"If I am more the guiding light creatively, Cassandra is most important professionally. She has done so many things for me, I don't think the album would have taken off half as well without her. For instance, it was her that encouraged

me to write and, when I did, she went off and convinced the record company to give me a shot. That's no mean task! Also, it was Cassandra who, almost a year ago, before there was any great album to work off, organised the week long stint at the Apollo. In the event that turned out to be such a great launching pad for the album and my

tour."

The significance of the Apollo Theatre will not be lost on Stephanie's longer term supporters, for it was also the scene of her first break in the business when, aged only 11, she won first prize in one of the Theatre's famous talent contests. (The reward was to open for the Isley Brothers.)

But it was on a street a little further downtown that Stephanie's biggest success was to occur, playing the Broadway role of Dorothy in the hit musical, 'The Wiz'. So well received in the part was she that, during a quiet period on the recording front some three years ago, she accepted a return to the international version of the show (a tour which took Dorothy to Japan for the first time).

Now the goal at MCA is to rival that recognition with a string of hit records. "OK, I've had hits here in the States and in England too, but my Broadway work is still what I'm really known for here. The elements to change that are now in place with this album, so I'm doing all I can to change that.

"However, come late fall, I am planning another venture on the Broadway stage, in the musical version of the film, 'To Sir With Love', where I'll be playing the lead part."

TROUBLE FUNK

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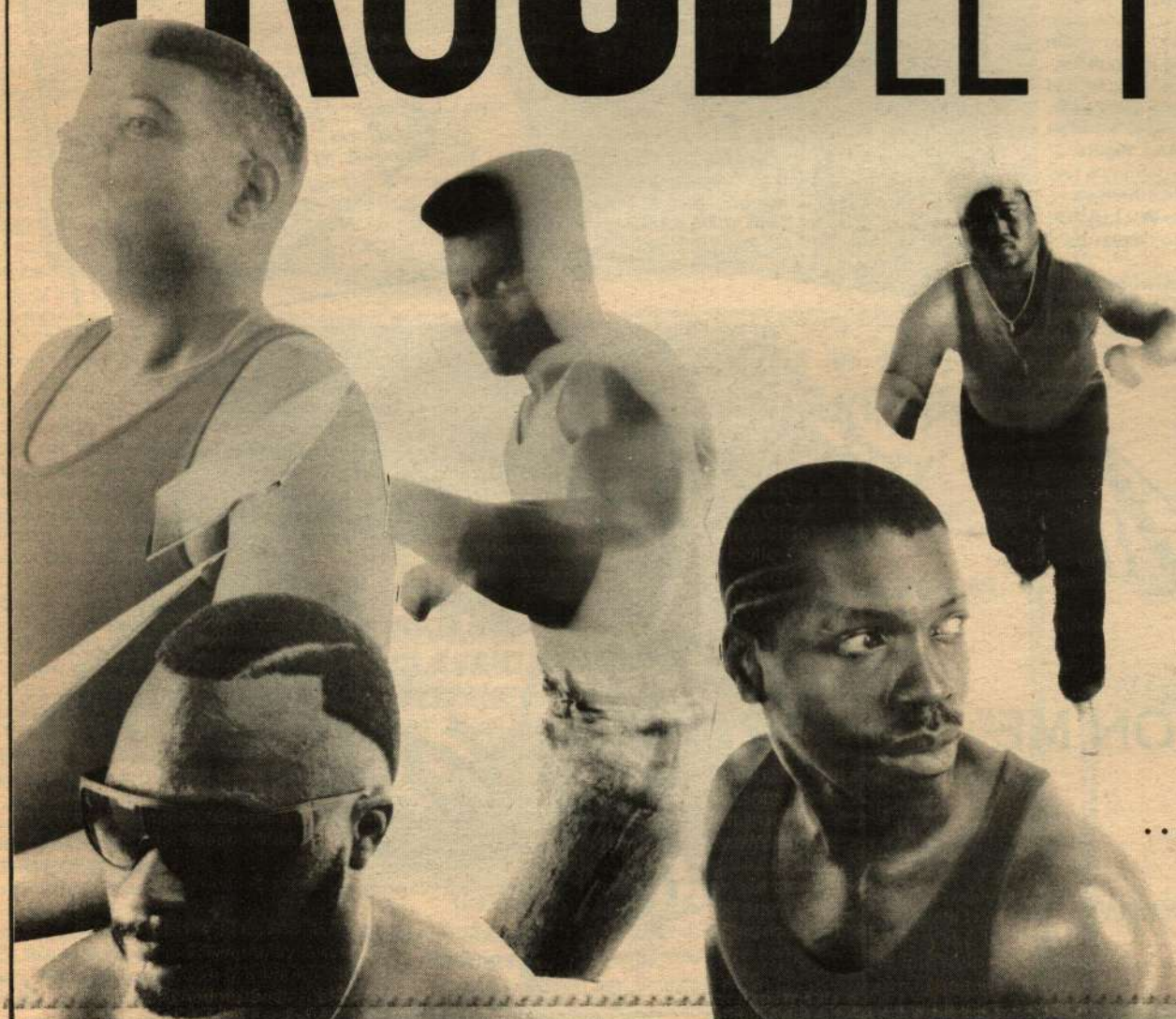
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BRLP 513



SINGLES

CHUCK TURNER: 'Tears' / Version (Jammy's)

It's inevitable that with so much material coming from Jammy's studio there has to be the occasional tune or singer that stands out from the crowd.

Youthful Chuck Turner is one such singer, surely the hottest of the former Prince (and now King) Jammy's dance hall protégés, and this adaptation of the popular 'Tears' is one such tune.

Enthusiastic and exuberant, yes, but Chuck possesses a pleasantly light *real* voice, here double-tracked to oblivion over one of the big man's more exciting jump-up computerised rhythms. A definite yeh.

BORIS GARDINER & GWEN GUTHRIE: 'Friends And Lovers' / **BORIS GARDINER:** 'She's Everything A Man Could Want' (Creole Records)

Two sides of perfect pop fodder, lush and clean, teaming renowned veteran reggae bassie and singer Boris with soulstress Gwen, a lady who has previously worked with topline co-producer Sly Dunbar.

You already know the sort of gushing, string laden, catchy-beyond-belief tune you'd expect, and this fulfills all that promise and more. A top 10 hit, undoubtedly. (I only played it three times, and found myself humming the melody — isn't that a dreadful thing to have to admit?)

Flip is more of the same, this time single-handedly dealt with by master of all styles, Willie Lindo and featuring a lone Boris.



Simon Buckland with
the reggae singles

Neither side my own particular cup of tea, but I'd be silly not to warn you of an impending monster!

MICHAEL GORDON: 'I Don't Want To Lose Your Love' / PA Mix (Finestyle)

Michael Gordon needs little encouragement from me as he's heading in the right direction for some serious recognition, managing somehow to better each release with successive follow-ups. Vocally he's faultless, perfectly pitched and in full command, backed as usual by Fashion's A-Class Crew, the right lads to lay a suitably polished, criss base.

Following the full finger-

lickin' extended mix is the now customary lean dance mix. Another feather in Michael's fetching hat.

STEVE ROBERTS: 'In The Midnight Hour' / Version (RMB Records)

A brisk, new arrangement for Wilson Pickett's hit of old, jumping out of the speakers, but doing very little in the way of saying anything more than the countless previous versions.

Hitch up your shirts, skirts or trousers and dance to this new fangled thing, just don't expect too much!

(And hold your breath for Steve's next release!)

JOHNNY OSBOURNE: 'Hill And Gully' / Version (Moodies Records)

The people are queuing up in their droves for Johnny O's latest release, but truthfully it's fairly ordinary dance fare, relying on a few popular old-time phrases and a moderately interesting mandolin pattern played throughout.

The dub cut, popularised by Unity in the past year, was far stronger. I'll wait for 'Truths And Rights 2' and an end to Johnny's tire-some dance hall forays.

HONEYBOY WILLIAMS: 'Lady' / 'Hello Stranger' (Mongoose)

Long time participant in softer, easier-listening

reggae, Honeyboy once again sings for the maturer age group with an original song of respectful love, tastefully and plainly arranged.

Flip features Martin 'Mandingo' Williams' brother licking over the popular country and western song recently immortalised in reggae by Donnett Williams.

It's about time the old Honeyboy fans had a new disc to get their teeth into. Tell your mum 'bout it!

WAYNE WADE: 'I'm The Promoter' / Version (Green-sleeves)

Willie Lindo's a versatile producer. At the smooth end of his scale we have the likes of Boris and Gwen, and on the other, rougher end we find dance hall tedium such as this. (My very happy medium is the kinda thing he did with the 'Beres Hammond' album.)

Wayne Wade, as you'll dimly recall from past glories with Yabby U and Linval Thompson, is an excellent singer, and deserves something other than the standard-run-of-the-mill cut to 'Heavenless/Greetings' that he has here.

Average.

DON ANGELO: 'Lean On Me' / 'Try Test Wi Nuh' (Firehouse)

A computerised King Tubby's cut of the Bill Withers song shows that Don Angelo can sing, he just never has any decent lyrics to match the voice. The riddim is boring and repetitious, going nowhere.

With tunes this weak,

nobody would have too much trouble trying to test them nuh! Thin and timid.

JOHNNY CLARKE: 'Teach The Youths The Right' / **LITTLE JOHN:** 'Mad Over Me' (Waterhouse)

Also from Jammy's Waterhouse rival comes this thankfully tougher ode to good schooling in life from the giant of a man with a voice of crushed velvet, Johnny Clarke. Rhythm is once more on the sparse side, but it's saved by Clarke's distinctive warble. Not his best, but not to be sneered at either.

Side two is tired immodesty from John Morris, delivered with a distinct lack of genuine enthusiasm.

MIKE BROOKES: 'She Has Gone' / 'Pay The Price' (Live & Love)

Typical innit? Mikey 'Night Raver' Brookes puts a wicked tune together using some real imagination (and real cash) — the recent 'True Love' for John Dread's Hands And Heart set up — and it raises barely a murmur.

He sings a simply slung-together dance hall lyric for Jammy over a far-too-busy twittering slice of 'Feel Like Jumping', and doubtless all and sundry will praise and play it till the cows come home! And at minimal cost, too. No justice is there?

Flip gives the impression of a hastily recorded and voiced slim ballad that luckily works rather better than the topline.

Full marks to Mike Brooks

for trying a t'ing, but I'll continued to play 'True Love', if it's all the same to you.

JACK WILSON: 'Follow My Heart' / 'Bubble With Me' (Uptempo)

Warm slab of mellow dance hall, firm enough to rub in a dance yet gentle enough to take in from the comfort of your loving room chair. Recorded at the House of Tubby in downtown Hackney, the rhythm slips, shakes and shimmies in strictly mechanical style as Jack dons his crooner's cap in pursuit of uprightness.

Fine stuff.

Flip recalls a dozen similar titles, of particular relevance to the dance hall crowd, though Jack's distinctive vocal and the assured harmonies give it the edge over many a listless predecessor.

TRADITION: 'Love Mechanics' / Remix; 'Give A Helping Hand' (Rhino)

Depending on your sense of humour (and taste), you'll either love or hate this slickly constructed musical cliché. The scenario is that the singer is a 'love mechanic', ready to service any lady and get her through her MOT, too, if she so desires. Plus you get a good portion of female 'ooh-aahing' in all the right places, specifically to show you that they've had a good

going over. About as subtle as a slap round the head with a wet fish.

Flip features a remix for those who need it, plus a chorus only version of Tradition's odious kiddy singalong 45, 'Give A Helping Hand'.

A talented band musically, but their material stinks.

MICHAEL ELLIS: 'Super-lover' / Versions (Big One)

After the surprising but deserved success of Ellis' debut 'All My Love For You', he and the Silicon Squad hitmakers from Brum seem to have their hearts set firmly on commercial favour with this amiable, lightly lilting whisp of a song in praise of one special lady.

It's not an immediate grabber, but sneaks up on the listener like a good weed.

ERNETTA WATT: 'Jah Up High' / Version (Thunderbird)

First thing to demand the attention are the superbly melodic harmonies, followed by the crackling rhythm — and then you notice that the woman sending out the sincere glad tidings for one and all has an unflashy but positive vibe, a voice that soon grows on you.

The little synth line twittering over the top brings to mind the melody of Marcia Griffiths' 'Melody Of Life'.

Modest but spirited.



GWEN GUTHRIE



BORIS GARDINER

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MCA RECORDS

FLASH IT! Mellow in this warm weather with the Carnival buzz already in the air and a heap of things to see and do this weekend ... you can hear something special on August 28 if you tune into **Tony Williams'** Radio London show from 8pm to 10pm. He's broadcasting an hour long special feature of Y&D artists' upcoming singles. You can hear brand new tunes, voiced live, from **Frighty, Dixie Peach, Gadman, Longman, Little Clarkie, Sugar Dee** and more.

THE ALL NATIONS CLUB, MARTELLO STREET, HACKNEY E8, is the venue for a **BANK HOLIDAY EXTRA** on August 30. **SMILEY CULTURE** will be live on stage plus guest appearances from **Wayne Marshall, Pete Campbell**, and music from **Tony Williams**, Dub Bug from **RJR**, **Louis St Clair** and **Tony Bevans** from **TKO** funk'n' up the place.

Advance tickets are £5.00 or pay £7.00 on the door. Ticket info from (01) 985 2600/7600 or 249 2168.

Aswad's performance at the free festival in **POTTER NEWINGTON PARK, LEEDS** (see page 3 for details) will be followed by a dance in the evening. It's happening at **LEEDS WEST INDIAN CENTRE, 10 LAYCOCK PLACE, CHAPELTOWN** where the best in reggae, house and funk can be enjoyed with community radio station jocks from **MCR** and **ABC**. There will also be local dance

DON'T FORGET the big one this year — **Freddie McGregor & The Studio One Band, Ziggy Marley & The Melody Makers, Misty In Roots, Maxi Priest** (fresh from **Sunsplash Ja**) & **The Select Committee**, plus **King Sounds, Akabu, Chyna, Sergion & Herbtree** and **Miss P** at the **Notting Hill Carnival Musical Festival** on August 30.

The venue is **The Big Top, Wormwood Scrubs, West London**, 12 noon till 10pm. Tickets are £8.00 in advance from the box office (01) 229 7483 or **Daddy Kool, Dub Vendor, Keith Prowse, Hawkeye, Rough Trade, Rhythm Records, Stargreen, LTB** and **Premier**.



groups in attendance, plus a raffle, with cash prizes. Special guest DJs are **Mike Shaft** and **Paul Schofield**. Admission is £3.00 with a ticket; £4.00 on the door. 10pm to 6am.

A SOUL, REGGAE and HOUSE session coming at you from the **NEWS NIGHTCLUB, LEEDS CITY SQUARE**, on August 31. **Winston Hazel** and **Halcott Foster** playing it loud and proud. Live PAs are to be announced and a further attraction is the house dance competition. Tickets are £4.00 in advance or pay more on the door.

Coach/ticket info from (0772) 700282.

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A biggie at the **CENTRAL CLUB, LONDON STREET, READING** on August 28 ... **THE CLASH OF THE GIANTS** with **Brixton Promotion Klassic** with operator **Echo Dan**; MCs **Purpose Irie, Daddy Skeleton, Luciano, Mini Man** and singers **Rhygin** and **Andy Melody**; **Sovereign Roadshow** with operator **Lloyd Sovereign** and MCs **Crucial Robbie & Luton** plus **Sovereign Massive**; and **Volcano Express** with operator **Stonehead** and MCs **Youthie General, Bubbler Ranks** and **Harlesden massive**.



Special, special guests, **Earl Cunningham** and **Bunny Rhygin**. 8pm till late; admission is £5.00 on the door and security is tight.

THE YEAR OF THE RAGAMUFFIN celebrations at **SPECTRUM STUDIOS, MIDLAND STREET, LEICESTER** on August 30. **UNITY INTERNATIONAL vs DADDY V ROCKET** with live PAs from **Bonito Starr, Twinny Ranks** and **Mary Martin**. The **Ragamuffin Soul Squad** in the soul room, joined by **Perfect Beat, Tony Bevans, Delroy, Trevor Mac** and **Mike Shaft**. Admission

£4.50 on the door. **ST GEORGE'S HALL, EXETER** presents **Progression, Repo Men** and **Burnin' Sound** on August 29. 8pm-2am, admission £2.00.

Top JA vocalist **DELROY WILSON** PAing live at the **GOLDEN ANCHOR (PUB), 16 EVELINA ROAD, PECKHAM SE15** on August 29. Admission free, normal pub hours. Later that night **DELROY** can be seen in concert at **LA PLAZA NIGHTCLUB, 43 PECKHAM HIGH STREET SE15**. Admission £6.00. Doors open 10pm to 4am.

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Chris Wells looks at things the Deja way . . .

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DEJA VIEW

I'VE GOTTA be honest. I used to think Aurra were a pretty dull outfit really. You know the kind of thing: pleasant if run-of-the-mill disco tunes, a couple of acceptable hit singles but no real meat to the albums, and a pair of presentable, smiling faces out front who seemed grateful that Britain

had taken them under its wing.

But I was wrong. Very wrong, as it turns out. In the near future your radios will be bursting with tracks from an excellent new album by Curt Jones and Starleane Young and the name Aurra will have been totally supplanted by the pairing's new handle — Deja. And this time even American will have to sit up and listen too.

But first, let's see if I can curb my enthusiasm for the record long enough to present a few necessary details.

The name change, for instance, arose long after

'Serious (the title of both single and album) had been recorded, when mentor and former Slave colleague, Steve Washington decided that 'Aurra' was a five-letter word which belonged to him. Why it took all these years and five albums to realise this is hard to say. (Maybe the quality of 'Serious' unnerved him a little.) However, to avoid pointless litigation and to keep their long-term friendship, Curt and Starleane whipped out a copy of Webster's and became, Deja.

Secondly there's this tremendously good, invigoratingly consistent

RADIO DAYS

"IT'S LIKE you've got a wife and a mistress — it's always exciting with the mistress because you've got to hide. On legal radio you can just walk into Euston Towers, and if a cop's outside he ain't going to say to you 'What are you going in there for?'"

"As a pirate station you can't just walk around with a big box of records into a house. You come with a carrier bag and nobody know what's in there. I think the exciting thing about it at the moment is the element of danger . . ."

It's about two and a half years since Ernie from Hawkeye took to the airways, courtesy of LWR. They have both undergone a number of changes since then; Ernie has opened his own record shop (Klassique, in Wembley market) and LWR has altered its programming and over-all structure. Ernie was recruited, by Tim Westwood, to fill a gap in the reggae programming. Daddy Ernie (as he's now become) confessed to a few teething problems in his early broadcasts.

"The first couple of shows I did, they wanted to take me off because no-one could understand what I was saying. I didn't know how I should talk, whether I should go on and go 'Yeah, wha'pen man . . . or 'Alright mate, how you doing?' the first shows were all 'yard' —

W



DAVE & ERNIE in Klassique

everybody who knew me understood. I can either have an English accent or a little touch of Jamaican, but on the radio they want somebody who speaks very clear.

"Being that it was a pop station when I was just getting on there, there was a lot of white people who didn't understand. They said 'You was alright, good music but we couldn't understand what you were saying.' So next time I went on it was a bit more English-ified, until here I am now."

At the moment Ernie has two evening slots, one of which to his chagrin, clashes with Dallas — the potential female audience giving their undivided attention to JR, and his grisly family. A breakfast show would provide a new audience and increased communication potential, though Ernie has started incorporating interviews into his shows to vary the content.

Being career minded also has its pressures: "There ain't no personal life! Well, there is but you have to

make sacrifices; and unfortunately I have to make that a sacrifice to get where I want to get. I don't do the sound so much now because people want to book Daddy Ernie more, as opposed to Hawkeye International or Klassique Records sound. A lot of the radio DJs now do an hour's spot; if someone wants you to play at a gig, they supply the set. With a sound you've got to have boys to lift boxes; if they ain't there then you're stuck. Whereas all I've got to have is a car

— and not even a car, I can always take a bus, a train or a cab."

The arguments for and against pirate radio are familiar, the last couple of years having brought the unfulfilled promise of community radio licences. Frequent raids and the loss of equipment running into thousands, begs the question 'Why bother?' The answer for Ernie is quite simple.

"Financial gains. You can earn a lot of money off it, through advertising and things like that — apart

from all the hassle if you are the main man and it gets knocked off, you've got to put it back on. It's very similar to a lot of the sound systems now; there's only the limited few that make any big money — it's more of a hobby. The pirate radio scene is a hobby, the person who sets up up, sets it up as a hobby. And, of course, you earn whatever you can off it.

Ernie admits he would like LWR to get legal status and failing that he would take a job on a legal station if it was offered ("... it's a matter of ambition . . .") But some of the arguments presented against pirates by the legal stations are nefarious — "They're working on the assumption that if the pirates ain't on, people are going to advertise with them — which is a lot of rubbish because the ordinary person cannot go and pay £250 for a 30 second ad, one shot."

The crux of the matter is ultimately communication — and who has access to the airwaves as Ernie explained.

"... cos it's illegal broadcasting, their argument is that we should pay royalties, percentages. Mind, you don't hear the artists quibbling because obviously they're getting their records played. They want to do it all by the book but they won't give us the licence to do it. (Pirate) radio is a very forceful media — you can get to a lot of people via the radio."

• Ernie broadcasts Superjam on LWR (92.5 FM) Monday to Wednesday, 7pm-9pm.

DADDY ERNIE by Anna Arnone

album to explain. A large part of the credit for these high standards must go to producer, Monty Moir who, having opted for Deja as his first completely separate (from Jam and Lewis, that is) project, formed such a creative partnership with Curt and Starleana that an initial three-track deal turned into a whole LP of spontaneously composed songs.

And now for that British connection. Methinks that, by now, ECHOES readers are all used to the kind of over-the-top gratitude and complimentary noises thrown at us by visiting Americans lucky enough to make our pop charts. Well, just for once, it seems we can be proud of the part we played in keeping Aurra — that is, Deja — together as a going concern.

Let them explain. CURT: "To us, when the 'Like I Like It' album bombed in the States, it almost felt over. 'Like I Like It' had done pretty well here and we had promoted it for 10 Records, but we were still signed to Next Plateau in the States. So Star and I went our separate way for a minute, she doing some jingle work and background stuff, and me cutting some tunes on my own to see if I could get any action. Then we hear 10 have listened to another Aurra track, 'You And Me Tonight' — which wasn't even on the album — and that it's been put out as a single and it's in your charts!"

STAR: "It was like, 'What Aurra? Aurra doesn't even exist!' But they wanted us to come over and do 'Top Of The Pops' 'cos we were

38 with a bullet. Frankly, we hadn't even thought about Aurra for so long, we just laughed the whole flight over. And when we got here, the girls were just going crazy over Curt..."

Oh well, that settles it! A short contract release later and Deja were signed to Virgin/10 worldwide. Then the name Monty Moir crops up.

CURT: "Mick Clarke in the A&R department suggested it and, when I gave the matter some thought, I began to notice how many of the Minneapolis things I'd really liked were down to Monty. So we flew out to see how it felt and it felt great."

STAR: "The album seemed to come together at just the right time for both of us in that Money had undergone some of the same experiences and frustrations with Flyte Tyme as we had in Slave, and so a great Deja record was a number one priority for both camps for similar reasons."

"And as we got to know each other better the whole thing went up to another level."

Most of 'Serious' nine songs are written either by Jones or Moir or the full trio including Starleana. The final cut is, however, a straight collaboration by Young and boyfriend, James Taylor (of Kool & The Gang). All in all, it's a genuine blend of the Deja and Minneapolis sound which doesn't, in the Jam/Lewis tradition, feel overrun by its producer.

CURT: "I'm glad you're hearing that, 'cos it's exactly what we aimed for. There have been times during the past couple of years when we couldn't



even record at all, so being able to go in the studio with someone like Monty and do just what we wanted was like cleansing the system."

The other major influence on Deja's direction has, of course, been Steve Washington, founder member of Slave. Quite apart from his

recent, somewhat negative intervention over the ownership of the group's old name, there were times when Curt and Starleana had much to be grateful to him for. (And since this conversation took place before Aurra became Deja, the pair were only too happy to reminisce about their days with one of the

Seventies' most powerful funk outfits.)

CURT: "We first met Steve just before Slave released their first album, the LP with 'Slide' and 'You And Me' on it. He came down to watch us perform and he totally captivated us by what he was telling us about his group. He was a year younger than us but

he'd already travelled and played with the Ohio Players, so he'd been crossing over at a time when crossing over was just... impossible."

"Half those guys were 16 or 17 years old when that album first hit. They were getting royalty cheques in thousands of dollars and yet they weren't even out of high school."

Naturally, Curt and Starleana were enthusiastic about working with this prodigious collection of talents.

STAR: "We began by signing to Steve's production company, but the initial idea wasn't really to join the group. But the way it worked out, it seemed kinda natural to keep us as a separate entity within the band, so we performed as well in both roles. With Arrington and Adams around too, that band was just bursting with talent."

Which, of course, is why so many off-shoots were bound to arise. Curt opines that the enlarged Slave were going just too fast for their record company to cope with.

"I know it sounds like the 'in' thing to say, but what Prince is doing now was already happening within Slave back then. Washington had even written a movie with a complete soundtrack — just like Prince has done — and the company turned it down because they thought it was..."

adventurous, not commercial. Man, there were tunes around then — this is '78, right before the Just A Touch Of Love' album — which were just fantastic. Atlantic have 'em all and they've never put

'em out."

At which point everything — Slave, Aurra's progress at Salsoul (to which they had been signed independently), and Arrington's membership in the group — began to fall apart.

CURT: "From our own point of view, our creativity was being stifled because Salsoul just couldn't deliver the albums. They didn't have the ambition. It doesn't take long for the situation to become so loose that all you wanna do is throw in the towel."

"That's what happened to Slave too. People like Arrington, Washington and Adams are not just gonna sit around and wait. So they went off and did their separate things and it all just drifted away."

Aurra's four album stay at Salsoul did more for their reputation in Britain than it inspired sales in their homeland. Only the 'Are You Single' LP hit big enough to prove workable. 'You And Me Tonight' wasn't even released in the States, before or after its British chart success.

Perhaps things are about to change, not just for Aurra but for their friends and erstwhile colleagues out of Slave. At time of writing Steve Arrington has almost completed work on a debut album for Manhattan Records, a set which is said to have taken him, since his recent divorce, back into secular funk territory. Washington and Adams are recording a revamped Slave for John Abbey's Atlanta based independent, Ichiban.

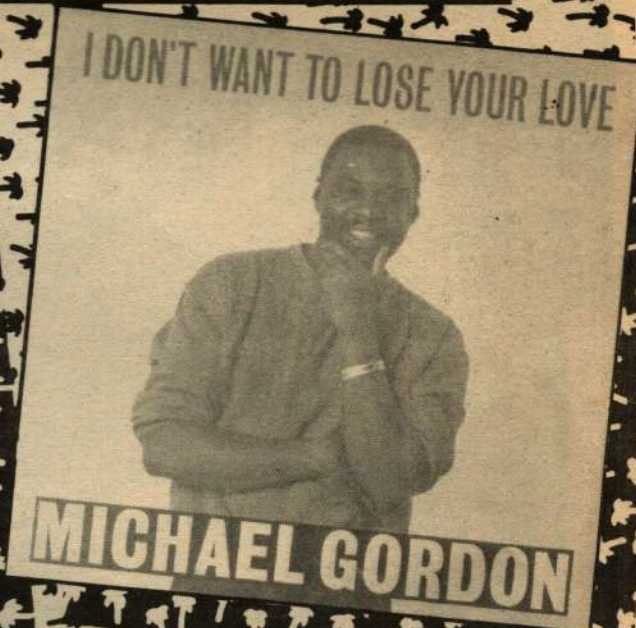
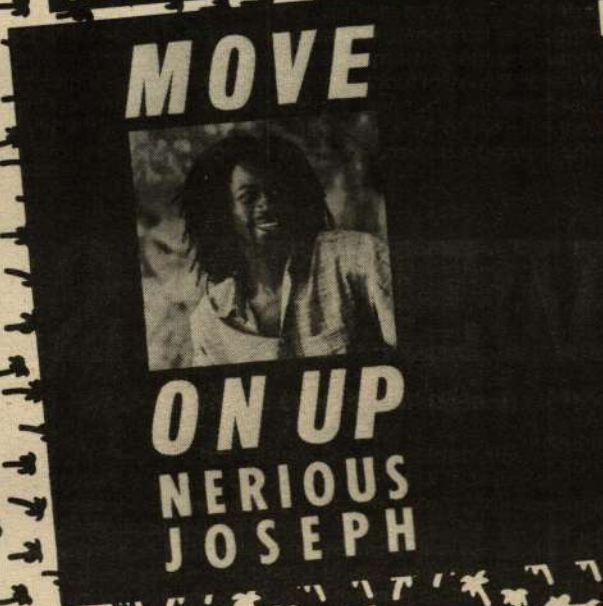
And Deja? Well they're just... serious!

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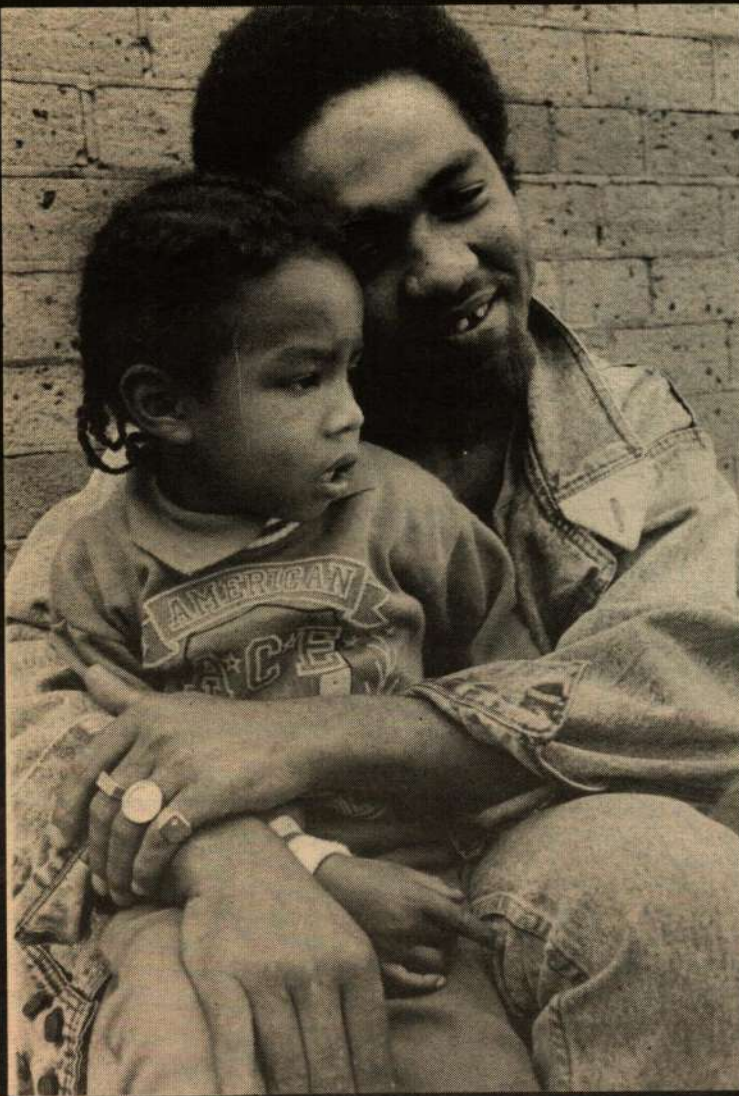
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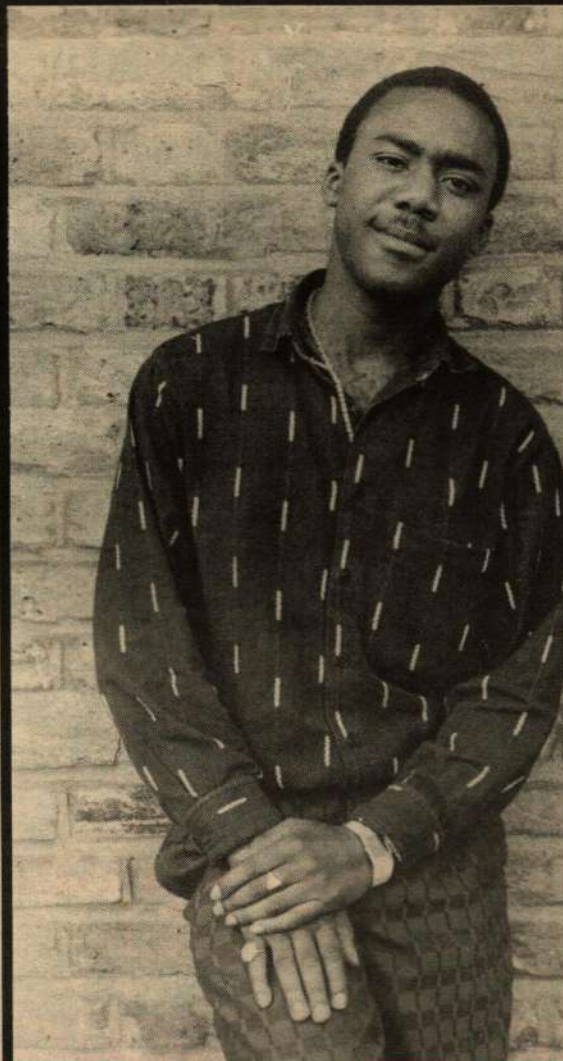
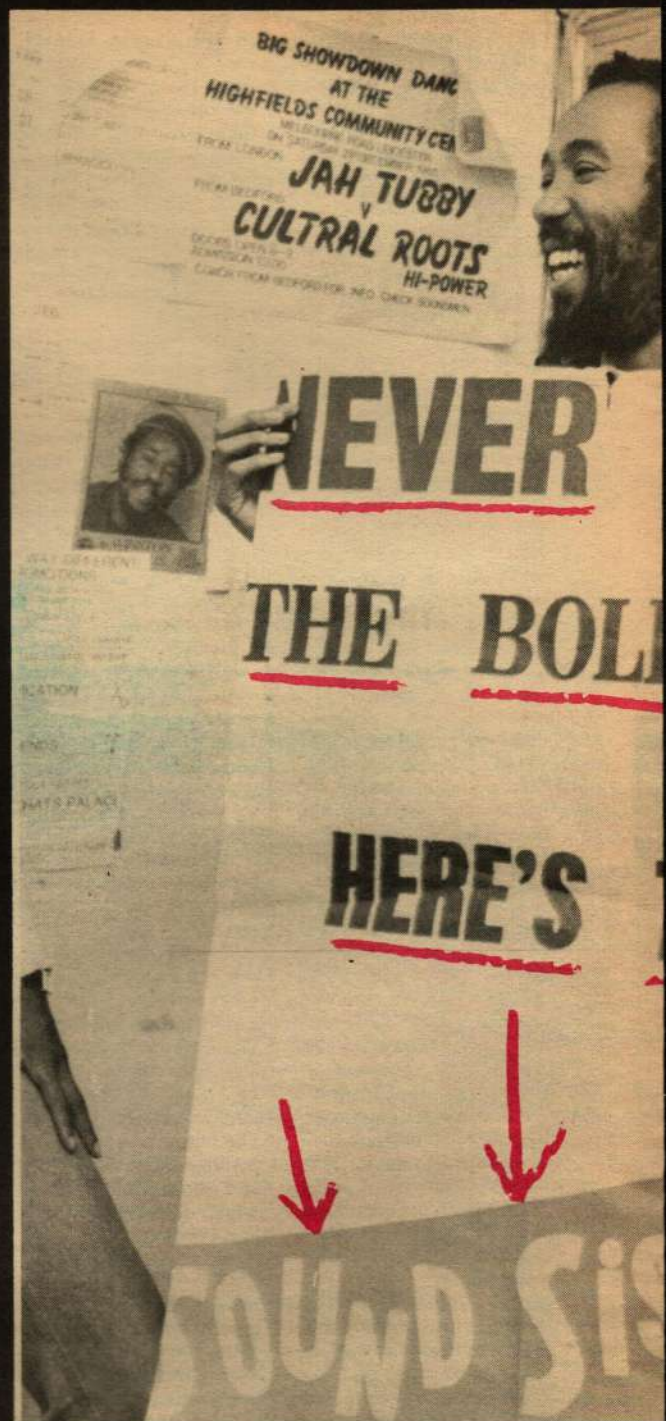
"The label was started up just for the love of the music, because Tubby's is a man that deh in the music long time. After having a sound and making it a top sound and competing he must have wanted to take it a step further. "So he form up the Jah Tubby's label, got a likkle local artist and that together, plus I think he wanted to help certain little youths, 'cause there was a lot of us on the corner not doing much so that was an outlet. "Why we changed to Y&D is because Jah Tubby's the sound used to stand for more spiritual music when reggae was more rootsy, but by the time we'd gone through and made up the label records had changed and styles had changed. People associated the label with steppers and rootsier music, which we didn't really mind, but the records

wasn't really selling and records are meant to sell! So we kinda reformed and re-thought everything and say we're dealing with nowadays style, and the people know the Tubby's sound, production, and people know we're dealing with the youths. "We call it Y&D, Young & Developing. We're riding it out, still finding young artists, bringing them through. We're not coming to knock no-one off or nothing, we're just taking it a step at a time, just to be on the map with everyone else. "The Offbeat Posse, which people think is a load of computers is a full band, drummer, bass, guitarist... when we're doing live shows, which we will be doing, people will see that they do exist! They're a good young group of musicians."



DIXIE PEACH

• Age 24, west London. Singer. A hitmaker. Has recorded outside of Tubby's set-up: "Recording outside was just a thing; just for a friend. I never leave Tubby's, 'cause he's my man, this is where I started from. I was playing Saxon one day, and we had a rhythm track 'Worries' and a friend of his heard it, Tubby's was interested so the friend brought me up there and it started from there. "You got to try all kinds a styles, sump'n different. You can't just stick to dancehall, people are gonna get fed up with dancehall one day. I wanna do something they like. I've got a new disco, 'Hold On To Your Man', yeah lovers, working on a various artists LP, two tracks, and I've started work on a 10-track album. Everybody's tryin' a thing, it's just that people took to my kinda style. That's how it goes." **Hits and releases:** 'Pure Worries', 'Ragamuffin And Rambo', 'Spin Spin', 'Slaughter', 'Love Is A Thing', 'Get Up And Skank'.



PEOPLE I MISSED

ERROL BELLOTT. Singer, 30.8.86. Music: 'Bubble Tor', 'Music Fever', 'Sound Inna'. **CAPTAIN LEAFIE.** Singer, 'Settle-N-Cool' (with Lieutenant Green). Sing with Leafie. **COLONEL MITE:** DJ, Hackney, Pretty'. **TUBBY'S WORLD SYSTEM** Italy, Sicily, Holland, Germany, developing worldwide.

LITTLE CLARKIE

• Age 19, Stoke Newington. Singer, voice of promise. "A friend of mine told me that Tubby's was looking for singers, so I just went and asked. I just lay down a vocal over a tape. That was about a year and a half ago. I started singing, it was a little sound; we made up a sound name Radio Marshall, Colonel Mite, Sammy Ranking was on the sound, we're making records. Tubby's you can see it going somewhere." On plastic: 'Selector Him Good', 'Dancing Time', 'Bubble Rock', 'Cowboy Style', 'Up Rumpus'.



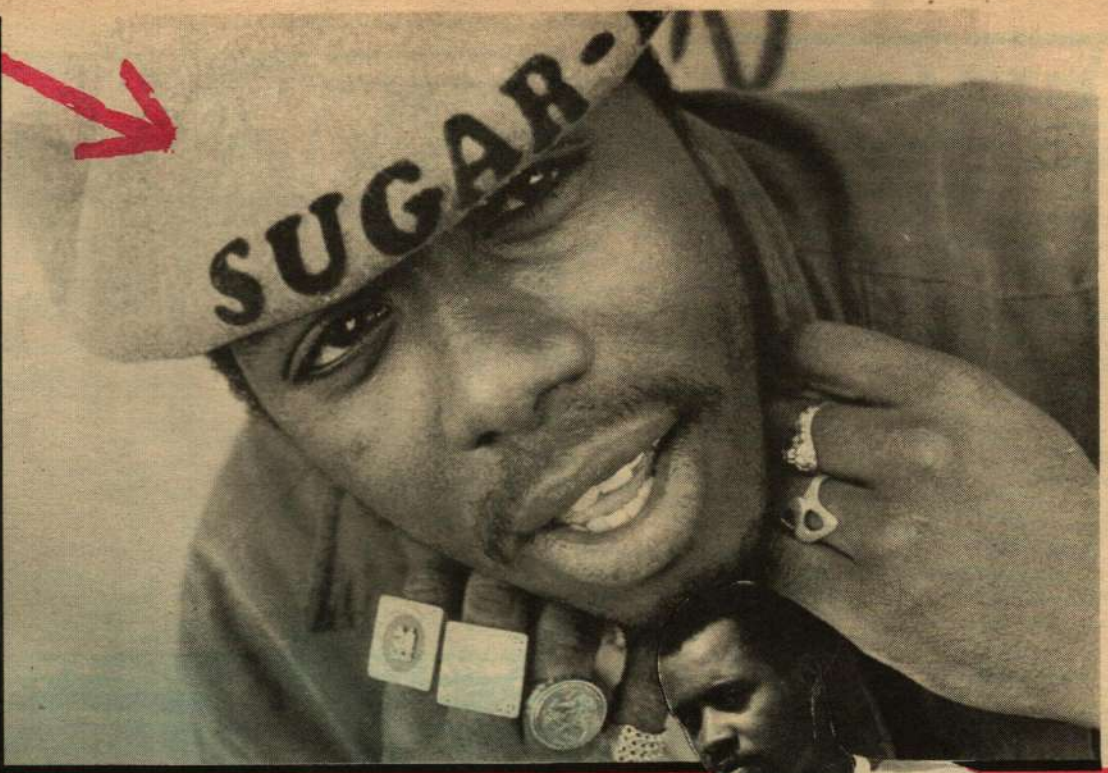
SUGAR DEE

● Age 22, Hackney. Singer, sweet but not sickly, prento!

"Well, I've been messing about really over the past few years, and doing things like goin' to college, and I decided to do it seriously about two years ago, making up lyrics and that. It was only this year that I really and truly got round to it. I've sorted myself out now, decided it's about time to make a record. There's not many producers now that are willing to give unknowns a chance. They wanna go for bigger people and if you ain't got a name they won't touch you. You don't get a record out there."

"I'm a prento studio engineer as well, I might mix something down too ... I'm down here seven days a week."

Record: 'Bubble To The Roots Rock Reggae'. To come: "A few, four or five ..."

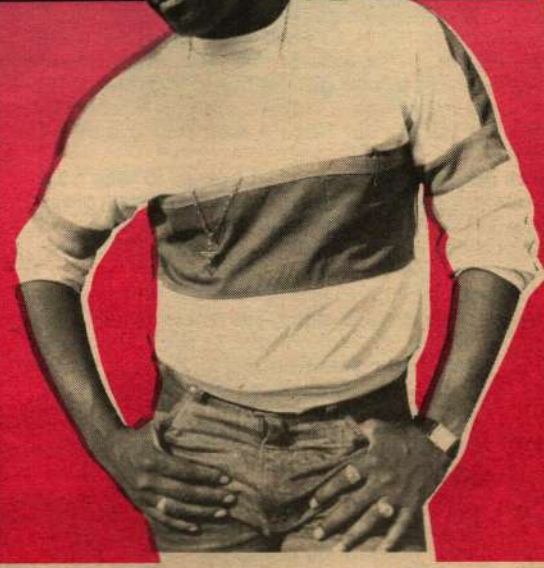


FRIGHTY

● Age 27, Tottenham. Singer, vibesman.

"I been with Tubbs for about three years. You stick with him 'cause the vibes is always there. I sang on sounds before but I got more respect when I sang on Tubby's. I been singing for 11 years, a long time. Most dancehall singers are good singers, they could really expand, better than some of the singers that's up there already. But people don't really notice that in the business, they're not interested in them. But dancehall singers are good. I love singing, even if I never make it big."

Music: 'Ragamuffin Girl', 'Funny Dream', 'She's Mine' and 'She's Crazy' to be released.



photos: Anna Arnone

GADMAN

● Age 27 (we think!), Hackney. DJ, writer, right-hand man.

"Boy ... Tubbs. I been round his sound for a long time from when I started raving, but I just used to listen to him, listen to someone else, then go back and listen to him. When I started to DJ that's when I started to spar with the sound, chat one or two things. I been here seriously for two-and-a-half years."

"I always thought I was a talented person, I thought I would be in the music, but it would have to be like Tubby's run it now; you've got freedom to do what you wanna do. He'll give your original idea a chance. Everybody feels free, no-one's under no pressure to do anything, so the best comes out. What you would only do at home you find you're doing it on the sound because you feel comfortable."

Waxings: 'Funny Dream' (with Frighty); 'Me No Ramp'.

ist London. Nuff talent. Interviewed in ECHOES
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MEL GIBSON **DANNY GLOVER**

Two cops.
Glover carries a weapon...Gibson is one!
He's the only L.A. cop registered as a

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**IN THE WEST END AND
ACROSS THE COUNTRY FROM AUGUST 28**

INTERVIEW

MEAN, mean, Roxanne gobbles up and spits out all-comers, dissin' everybody from rap queens Salt 'n' Pepa to the hardcore Boogie Down Productions.

I thought the telephone interview set up for me would be a one way slugging match — true to the Rox raps she wouldn't put up with any bullshit from me or anybody else, least of all her fellow rappers across the Big Apple.

Hello?

"Hi! How're 'ya doin'?"

No sarcastic tone in her voice! She's got a sincere almost frail voice and isn't obnoxious or rude. In fact, she's very polite and answers all my questions with a calm reserved tone that is a little disarming. I mean, is she kidding or what?

'Have A Nice Day' is her current record currently available through the Breakout label on A&M. It's a choice slice of the biting wit that we've come to expect from Rox with a healthy dab of the sometimes brilliant Marley Marl (in this case Marl's scratching and production has excelled all of his other works) bringing a new edge to the 'Joan Rivers Of Rap's' style.

Roxanne: "'Have A Nice Day' was the first time when I was really being professional about a record. Usually I just go into the studio and rap off the top of my head, so what ever comes out of my mouth goes on the record. This time we sat down and we wrote it, and got the music together."

She's a mother now: "I gave birth on March 18, 1987 and we put out 'Have A Nice Day' a month later."

Not only does she have two babies to take care of at the moment, but Roxanne (real name Lolita Gooden) wants to eventually become a fully-fledged radio broadcaster and record producer. Wait! One profession at a time please...

Roxanne explained patiently to me that she doesn't want to keep doing shows because of her baby and the night school course she's taking in radio broadcasting demands a lot of her time. Very few teenagers know exactly what they want to do with their lives, but already at only 17, Roxanne has made probably the toughest decision of her life.

"I was getting into a lot of trouble, and now I have a baby."

That was trouble? You didn't want the little Rox?

"No, no that wasn't trouble. Over here we have this big teen pregnancy campaign. Some others don't know how to take care of their children but I take very good care of mine. He has everything under the sun, from sneakers, to jackets, to little leather suits, everything. I had him on my own terms — we do have legal abortions over here. As for money, I was pretty well stacked so I knew I could take care of him, so why not?"

"Being a mother I find is very easy; he doesn't cry all the time so it's really easy to take care of him. I take him to shows, except to the ones in California because the flight is too long. I'm very proud to be a mother."

With a busy domestic life, (she's just moved from Queens to Newark, crosstown) and recording commitments forcing her to be more organised it was obvious to Roxanne that her career should get the same treatment.

"I also want to be a producer and how can I produce records if I make junk?"

With a superb current single and a whole album being released here on A&M in September, Roxanne looks set to indulge in her original career intention, to become a radio DJ.

"I'd like to do a rap show or maybe a quiet storm. I've always wanted to be a DJ."

I can hear it now — at the end of her on-air shift, up would go the cry, 'have a nice day!'

SMASH HITS

by NICK SMASH



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A LOT of guff from across the pond this week:

Boogie Down Productions have been signed to Fourth & Broadway in America. The BDP crew have been working with two crews in Toronto (Canada y'all!), **Me She Me** and called **Rumble And Strong** both of which come from Toronto's outer suburb of Scarborough.

Of Toronto, **Scott La Rock** says: "It's so beautiful to see blacks and whites together in harmony just having a good time no matter what kind of music they're listening to. I told the artists up there that

they had crossed over without even having a record."

Music Of Life are going from strength to strength with three new releases this week (see reviews) and **Derek B's** 'Rock The Beat' is getting released in America on Profile Records, receiving a polite review from Billboard's Brian Chinn.

You may think a crew of girl rappers named **Double Dose** is rather unfortunate but these 'Shante-like' rappers have a hot track out on the Pow Wow label called 'Envious'.

The hottest LP at the moment has to be **Dana**

Dane's debut album called 'Dana Dane With Fame' which has sold 75,000 copies within one week of its release, and features wacky cover art depicting Dana Dane as **Pee Wee Herman** (!?)

Profile in the States (hey! How about opening an office here!) are trying everybody's patience this week when they release **The Surf MC's** album which attempts to sound like **The Beasties** with a west coast angle. Can't wait to hear that!

With **Eric B's** album selling 250,000 copies in three weeks Stateside one wonders if the same

buzz will greet its release here in September.

With **LL** album in the top 10 chart in America, despite having no single in the top 40 to promote it, the attitude here towards rap amongst the 'straight' major companies has dramatically changed, with certain thick-headed A&R men telling me that rap is dead.

Promising to be "blacker than the Beasties" (whoops!) and "harder than Run DMC", **Da Rock** release their version of that old heavy metal hit, 'Smoke On The Water' this week, review next week.

The 'Def Beats' series that ran into problems with Def Jam has been retitled 'Hard As Hell' and the next one is out on September 7.

A quick word for the Upfront 7 compilation on Serious — it features the best mix of 'Scream' Mantronik has done, and I don't think it's been released in this country as a 12-inch.

The next **Whodini** single has the old wind-bag herself on it, **Millie Jackson!** Did I hear somebody say 'desperation'?

BOOKS

'Tougher Than Leather' by Bill Adler (published by Signet \$2.95)

IT SAYS 'uncensored' on the cover but you can be sure that certain episodes and incidents have been left out so as not to tarnish the Mr Clean Image of Run DMC.

It's evident from the descriptive style of author and Rush Productions PR man Bill Adler that the Simmons family is indeed one of the great musical families of rock 'n' roll (ahem). Russell especially is up there with Malcolm McLaren, Colonel Parker and Brian Epstein.

It's a very easy-to-read book obviously aimed at Run's fans aged 12 to 25 but it's this 'surface' reporting style that is ultimately the most frustrating thing about 'Tougher Than Leather'.

Granted their early days seem to be represented with considerable detail, highlighting the racism

Inherent in the record and movie business in America. It's the more recent history that has been glossed over — in fact, it reads like one of the press releases Adler himself wrote, spiced up with colourful comments from Run.

Run DMC's story as presented by Bill Adler is engrossing enough and it kept me glued to the book, but too much of the 'Run DMC are gods' gushing praise kept me from really enjoying the book more.

A little more revealing honesty would have made the book stand clear of most rock biographies; I mean nobody, NOBODY, jumps off a second storey roof just because somebody else did, right Jay?

Just like Madonna, Run DMC have plenty of sordid stories hidden away which would make far more interesting reading than some of this book. How 'bout it, Adler?

12" REVIEWS

UTFO: 'Ya Cold Wanna Be With Me' (Select) Imp

From the new 'Lethal' album (which incidentally isn't being picked up by Cooltempo for UK release) comes the welcome return to excellent form for the Full Force-produced UTFO'ers.

A smooth rap that betters even Whodini gives UTFO a great foot in the charts enhancing their smooth, cool rap image. Could they be nicking Whodini's smooth rappers crown?

DEM NIGGA'S: 'Glt The Hole' (Thomix Records) Imp

A completely over-the-top track complete with stuttering vocals and a d-u-m-b house-ish beat mixing in a Beastie Boy going "yeah" (you know the one). Relentless, cheap and I swear it's "Toad in the hole" and not "Get the ho in the hole"; dance to this at your own peril!

THRASHPACK: 'Cooling In Paradise' (Music Of Life)

C.J. MACINTOSH AND EINSTEIN: 'The Tables Are Turnin' (Music Of Life)

ASHER D: 'Ragamuffin Hip Hop' (Music Of Life)

All released at the same time thereby ensuring that Music Of Life will be hogging a lot of chart space within the next few weeks.

Thrashpack blasts the competition this week, definitely the best track I've reviewed this week. Leaning heavily on the Beastie Boys influence the 'packers stow it away with a stupid beat, preposterous rhymes and an anaemic sampled

hook — I dare you to not love it!

Asher D and Daddy Freddy suffer from an uninteresting song structure and a tiring, too-wordy rap.

It's unfortunate that C.J. and Einstein are the dullards of this fearsome threesome from MOL. The tables aren't turning, the track suffers from, "hey, I'm a flash DJ" all brawn and no bite.

FUNKY FORCE AND THE MRS GANG: 'It's My Mike' (Amanda)
LONGSY D AND CUT MASTER MC: 'Hip Hop Reggae' (Big One)

Two independent releases showing London's refusal to lay down the reggae/hip hop title to the boogie-down Bronx. Funky Force has a fairly aggressive beat but gets wearisome after a couple of minutes leaving only the rap that doesn't really grab you either.

Longsy D fares better, using a bit of classic reggae to spice up a fairly mediocre drum track. McCann can tell you what the stolen guitar bit is, I'll tell you that this record has been blasting out of some pretty dodgy looking low riders in South London!

MC MALIKA LOVE AND DJ BONES: 'Co Rock Steady' (Select IMP)

Energetically rapped and scratched track from Philadelphia, features Led Zeppelin and Aretha Franklin sharing unlikely but entertaining space on the same record! Good stuff from Philly! This track has sold 30,000 in America and has made it here as an expensive import.

LP

ICE T: 'Rhyme Pays' (WEA)

They do it differently out on the West Coast and this album is the best from that part of the world I've heard yet.

Where Ice lets himself down is the unoriginality of his rap style, at one point sounding like Schoolly, the next like The Beasties.

The production amply makes up for this laziness especially on the title cut which is an absolute bulldozer of a track.

Some of the noises are momentarily captivating but the raps verge on the mediocre; stick with the production and you'll love this record for a long time.

● INTERVIEW

getting down



Nick

Smash

catches

up with

DJ Scott

La Rock

FEEL LOCKED in? Like a rat in a cage? Join the queue, brother. We've all passed through the wealthy Chelsea jungle, feeling perhaps a little envious, and maybe even a little pissed off at the unfairness of it all.

This alienation experienced by those of us who have not — who live in the struggling satellites around affluent Kensington, Chelsea and Westminster — is sobering when you walk through the forbidding foyers of some of these monstrous mansions as I did recently when interviewing Scott La Rock from Boogie Down Productions.

So let's, for a moment, suspend the truth and toy fleetingly with the idea that everything is as perfect as apple pie, hot dogs and Ronald Reagan's acting skills. In this perfect world we all live in nice Chelsea homes and Scott La Rock is over at my crib for an interview and a cup of tea.

So, tell me Scott, why did you and your partner, K.R.S. One decide on such a controversial album sleeve. Why be so aggressive?

"If you look at the cover, you'll see us holding guns, grenades, all types of weapons as if we're hoodlums. Now, you take up an army leaflet and you got the same thing but they justify it by wearing uniforms."

Oh, so you're asking us to have a sense of humour; um, I don't know if that is allowed in this ideal world. After all, isn't your fellow countryman Colonel Oliver North full of deadly serious and heartrending stories about how he was only

doing his duty for his flag, family and President?

"He's on TV every day telling his story about Contra Aid and it's all a scam. The government does and takes what it wants, and it tells you what it wants you to know."

Like what a wonderful job North did in breaking the law of the United States, and hey! how easy it is to get away with it — that is if you have a uniform.

"All we're sayin' to the kids is that if the government can do it, then all should be able to do it. You don't have to be a criminal but you can swing a certain way to get what you want."

"Swinging a certain way" as Scott puts it, is usually confined to a small minority of under 25-year-olds, kids still feisty enough to demand the world bows to their expectations.

As governments become more conservative in their policies the rebellious teenager strives to become more aware of what's going on around him, chomping at the bit of adult restraint.

The hippies of the Sixties and the Black Power movement in the late Sixties and early Seventies are the best examples of this youthful energy being used in provocative and challenging ways.

Does Scott see a resurgence of this youth power?

"In certain kids, yeah, but it's really tough, and it depends on the kid and what he's into. It's up to the artist to bring that into the kid's mind, but unfortunately we couldn't make an album like that because of the type of label we're on."

B-Boy Records was started by Scott (Sterling) and K.R.S. (Chris Parker) One with the intention of putting out renegade records — "Records that would raise issues and spark the attention of the people, but Bill (Kamarra, B-Boys' boss) stole it away from us."

It's not all apple pie and gold-around-the-neck in the perfect world now, is it?

Rap has had too many party records, too many 'good times' discs, it's time to get vicious... "The bourgeois blacks and conservative people don't want to know about the truth."

On 'Criminal Minds' (which is being released in the UK by Dance Music Records) there are only hints of this tough plain-talking rebel stance but Scott speaks of Public Enemy as the real wise guys.

"Pretty soon we'll be able to get on to some of the radical issues that Public Enemy cover. We both have the same goal, me and my partner respect them a lot. You see, we have to lay down some foundations, before we can speak out on some major topics."

Scott's lawyer is currently getting the BDP crew out of their restrictive deal, and as Scott explains, it's his schooling (he has a degree in Philosophy and a Bachelor of Science in Management) that has seen him through these tough days.

"You can't do anything unless you can take care of yourself. I need to be educated so I can understand what's going on and be able to handle the situations I find myself in."

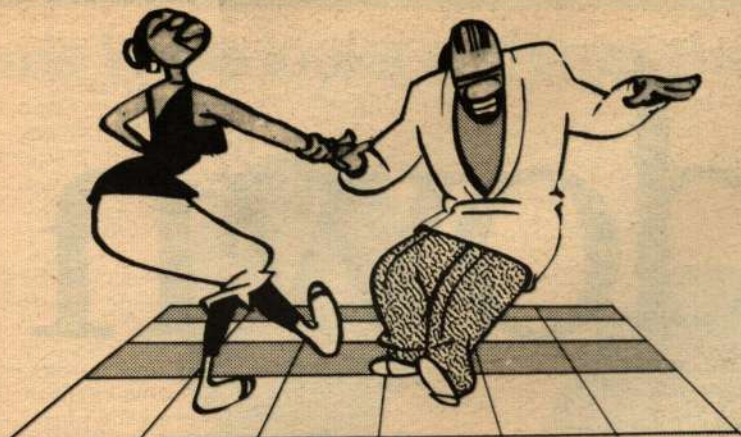
Do you think more kids are realizing that they are responsible for their own situations?

"Yes, they have to. If you want anything in life you gotta get it on your own, otherwise they give it to you."

Scott La Rock and the Boogie Down Productions crew are one of the very few crews who want to be productive and do more with rap — more than the usual self-bragflation...

"Fuck all that, I know what I got in my house, that's stupid, it's all that, I'm baaaad."

This man is definitely not suitable for that ideal world.



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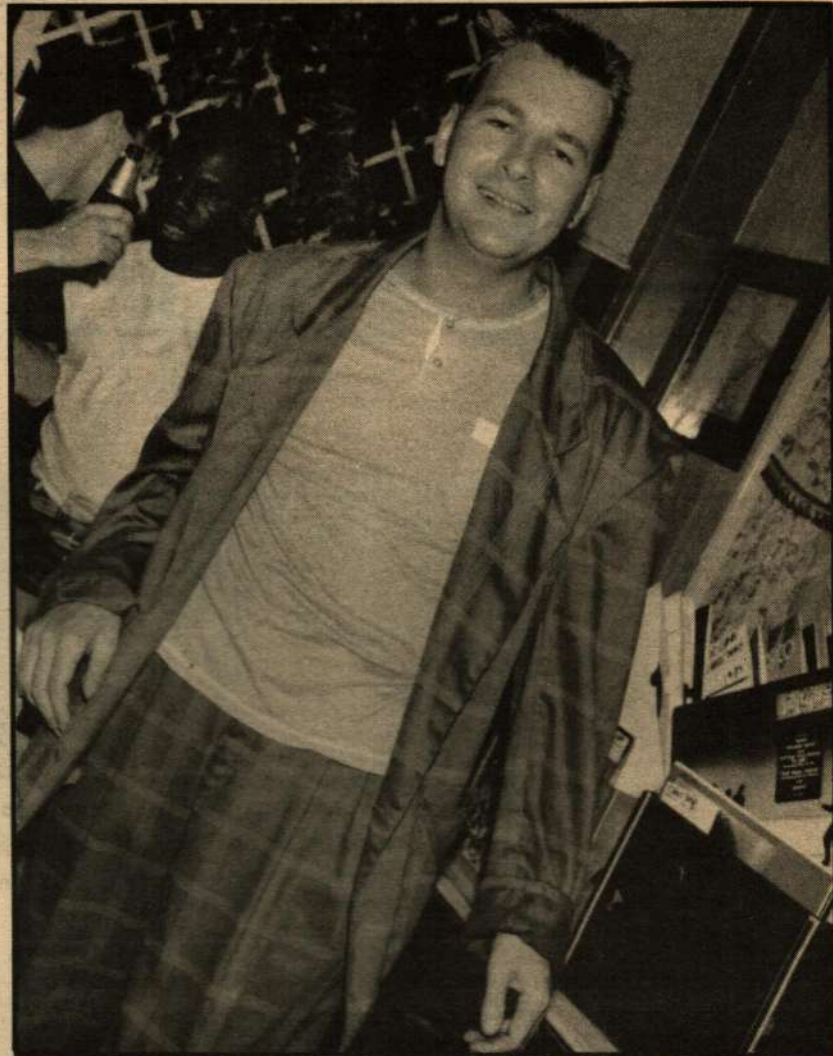
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THE ALLDAYERS EVERY POSSE BEEN WAITING FOR!

WELL, what a whopper we have for you this week! Not content with an average to fair-sized column, we bring you the mega-mega bank holiday edition of Nightclubbing. Wherever you are in the country, whatever your age and no matter how bad your taste in clothes, we have something, somewhere for you!

Let's start with Clapham Common where DJs KJ and J McCrae present I'M GONNA PUT THE HURT ON YOU at the ALEXANDRA, CLAPHAM COMMON SOUTH SIDE on August 29 from 9pm to 1am. £2.00 for members, £2.50 without membership. Drinks are pub priced, and you can expect some deeply soulful rarities. The same thing is happening on September 5 again, featuring Dave & The Silver Soul Screen. Yes, yes, I know it's all very silly but I just type what I'm told to type around here.

We mentioned a week or so back that the WEST INDIAN CAVALIERS SPORTS AND SOCIAL CLUB, MARCUS GARVEY CENTRE, LENTON BOULEVARD, NOTTINGHAM was slipping back into soul and reggae nights on Fridays. On August 28, it's



PAUL CLARKE: could someone have a word with his tailor?

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MINGLES: BANK HOLIDAY MONDAY, AUGUST 31
TREVOR SAX + RJR CREW



at MARCUS
GARVEY CENTRE
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NOTTINGHAM

FUNK 'n' REGGAE'S back . . .
Every Friday — starting
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with the UK's TOP CLUB & RADIO DJs

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TRIO • TIM WESTWOOD • EDGAR &
CALVIN • TREVOR M • YOUTHIE &
RIDLEY E + LEVI

KICK OFF: OLDIES NIGHT — AUGUST 28
Echoes SIMON GOFFE - RIDLEY E - LEVI
9-2. Adm: Members/Guests with ticket £1.50
or £2.00 on door

ENQUIRIES: 0602 420297

the turn of Simon Goffe and Youthie from 9pm to 2am. Members and guests with tickets fork out £1.50, otherwise it's £2.00. Other DJs appearing at the Cavaliers in the coming weeks include Tim Westwood, Trevor M, Edgar & Calvin, Ridley E and Levi. More info on (0602) 420297.

THE NEWS, CITY CENTRE, LEEDS is the venue for a house, soul, funk and rare groove all-day thang on August 31. DJs appearing are Colin Curtis, Mike Shaft, Import Squad, Hutchy, Trouble Funk, DJ Martin,

Winston Hazel, Holcott Foster, Gary Hickson, Unique 3, Coxy and T Jamming J. Doors open 4pm and close around 2am; tickets are £4.00 or pay more on the door. Live PAs are to be announced and there will be cash prizes for best male and female beach posers. For information about tickets and coaches, call (0772) 700282.

On the other hand, you could wander down to COCO'S, HINTON ROAD, BOURNEMOUTH, on the selfsame August 31. There you will find Graham T, Shay, John

BOULEVARD PRODUCTIONS AND MIDAS MEDIA PRESENTS

a Roy Ayers and Cheryl Lynn UK Capital Tour, with ROY AYERS live in concert, featuring Cheryl Lynn commencing on the 4th of September at the HUMMINGBIRD ENTERTAINMENT CENTRE, Birmingham, with: PCLR Roadshow vs LWR Radio Roadshow from London plus PAs: Rick Clark, Tongue And Cheek, Longsey Dee and Cutmaster MC, Baron Puppet, Toyin, Magic Touch
Tickets £6.50 in advance and £7.50 at the door

On the 4th of September 1987 at the APOLLO THEATRE, MANCHESTER with the LWR Radio Roadshow with Stu Allen from Piccadilly Radio and Mike Shaft plus PAs: Rick Clark, Tongue And Cheek, Longsey Dee and Cutmaster MC, Baron Puppet, Toyin, Magic Touch
Tickets: £7.50 and £8.50

... FINALLY on the 6th of September 1987 — "DOING IT IN THE PARK" at the Supertant Finsbury Park, London N4 plus an LWR all-dayer with: China, Rick Clark, Tongue And Cheek, Longsey Dee and Cutmaster MC, Baron Puppet, Toyin, Magic Touch
Tickets: £8.50 in advance and £10.00 at the gate

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C, Rob The Jock, Dennis Sterling, Master Don and Dennis Murray, the South West Mixing Champ of 1987. Live PAs, plus, would you believe, cash prizes for the best male and female beach posers. Tickets are £5.00 in advance or £6.00 on the door. You can get them from reception. Information about tickets and coaches from (0772) 700282; Bristol and Gloucester coaches (0272) 511814.

THE GRANVILLE COMMUNITY CENTRE, KILBURN is staging an evening with **Chris Nat** and **Special Edition** from 8pm till late; admission £2.00 before 10pm, £3.00 after. You can also find Chris at Carnival on August 30 and 31. No doubt he'll be popping up all over the place so keep 'em peeled.

Incidentally, if you're one of those people who buy ECHOES on a Wednesday, tonight (August 26) **Chris and Total Contrast** can be found at **BUSBY'S 157 CHARING CROSS ROAD WC2** from 9.30pm to 3.30am. Tickets £4.50 in advance, £5.00 on the door.

THE SPECIAL BRANCH, 97 TOOLEY STREET, LONDON BRIDGE, is doing something or other every Friday from 9pm to 2am with **Bob Jones** and little **Nicky Holloway**. Joining the winsome twosome on August 28 is even littler **Gilles Peterson**.

Oh look, another sports and beachwear bash! This one's at **CINDERELLA ROCKAFELLA'S, WEEDON ROAD, NORTHAMPTON** on August 31. They promise the greatest show on earth with **Chris Forbes, Simon Smith, Edgar & Calvin, Force 10, Trio, PC Beats, Import Squad** and **Scooby Smith**; in the jazz room you'll find **Gavin T & Mike H** plus **Casique** live on stage. Doors open 4pm to midnight and tickets are £4.00 in advance or a fiver on the door. Enquiries of a coach/ticket nature from (0604) 769821/32896.

And talking of **Edgar & Calvin**, those lovely boys have sent this column a note wanting a big, big plug for the UKs Jazz & Funk Dancing Competition at the **VIDEOTECH, 3 NORTHUMBERLAND STREET, HUDDERSFIELD** on August 30. Said comp will be happening during the funky twins' set and there are £250 cash prizes for the winners. Just turn up on the night and groove like you got ants in your pants. Other DJs on the night are **Colin Curtis, Trevor M, Holcott Foster, Owen Lee & Rayan Gee, Simon Smith, Chris Reid, Winston Hazel** and **Coxy & T Jamming J**. Doors open 3pm and close at the stroke of midnight; tickets are £3.50 in advance or £4.00 on the door. More details on (0602) 78201/505095.

The Rhythm Committee Meet Shock Ltd (this is obviously the first line in a game of consequences) at **SWIFTS BAR, UXBRIDGE ROAD, GREENFORD, MIDDLESEX** every Friday from 10pm to 2am. Music policy is wild, weird and funky; DJs are **U-Jam, Bootsy, Doc, Padrock** and **Bertie**. Admission is



GILLES PETERSON: who resembles nothing so much as a garden gnome

£2.50, and in case you're not au fait with the area, **SWIFTS** can be located right next to **Barbarellas**.

The all-dayer of the century (wot? Anuvver one?) is suitably occurring at **20TH CENTURY, DERWENT STREET, DERBY** on August 31 for 2pm to 2am. For 12 hours, **Colin Curtis** (clearly a busy man), **Simon Smith, Trevor M, Edgar & Calvin, Graeme Park, Classic Groove, Paul Dennis, DC Connection, Artel & Russell, Eawan** and **Main Attraction** will be spinning the cream of house, funk, soul, jazz, rare groove. Tickets are £4.00 in advance, £5.00 on the door. Coaches are leaving from Manchester, Birmingham, Nottingham, Huddersfield, Blackpool, Wolverhampton, London and Leicester — for more details call (0332) 48622. Would a life on the ocean waves suit you? Well, in that case, why not join the Ultimate Carnival Cruise aboard the **SWANAGE QUEEN**, embarking from **GREENWICH PIER SE10** on August 29 at midnight. Dancing from 1am till 6am with **Auto Funk, Sir Boom, Count Dolphus** and **Lyndon T**. Tickets are £10.00 or £12.00 with coach to Greenwich. Coaches are leaving from **Roxy Cinema, Harlesden**;

DALSTON E8 on August 29 with **Simon, Gordon Mac, Lyndon T** and **CJ Carlos**. Tickets, priced £5.00 or £4.00 in advance are available from **G&M Records** and **City Sounds**. Try to come in something smart and cleanish, boys and girls. On August 28, **HIGH WYCOMBE TOWN HALL** positively throbs to the sounds of **Chris Forbes, Jasper, Tony Bevans, Love TKO, Ladies Of The Eighties** and **Oxford's Funk Fusion**. PAs from **Faze Ohe** and **Micron**, plus fashion show. Tickets are £5.00 in advance (from 01-671 9570) or £6.00 on the door. 9pm to 2am.

Martin Yogi Houghton, who numbers **Boo Boo** and the **Park Ranger** among his friends, has some sensible information for you. There's a modern soul all-nighter at the **HOOCHIE COOCHIE, WEST TOLCROSS, EDINBURGH** on August 29 from 10.30pm to 7am with **Billy Davidson, Bob Jeffries, Yogi, Ralph Tee, Frenchie** and **Denise Calms**. Admission is £3.50 on the door; coaches leaving from Birmingham: (021) 662 1567; Aberdeen (0224) 573 235 and Glasgow (0294) 213812.

Baz Fe Jazz still appearing every week at the revamped **LEGENDS, OLD BURLINGTON STREET, LONDON W1** from 10pm to 2am. Admission £4.00. **Baz** can also be found at a Latin Rave on the corner of **Portobello Road** and **Lancaster Road** on August 31. Carnival ravings with **Baz, Sylvester, Dominique, Shelton** and **Rick Gianville** from 10am to 10pm. **SOUL TRAIN PT II** at **LONDON'S APOLLO CLUB, 375 HIGH ROAD, WILLESDEN NW10**. PAs from **Total Contrast, Longsy D & Cutmaster DC, Rick Clarke &**



COLIN CURTIS: slipping his discs

Emma, Tongue In Cheek and **TC Curtis, Lyndon T** DJ's for the evening. August 30 is the day, 9pm the starting time. There's a bank holiday all-dayer at the **FRIARY HOTEL, FRIARGATE, DERBY** on August 31 from 3pm to late. DJs around and about are **Guy Hennigan, Steve Whittle, Dave Evlson, Brian Rae, Rob Smith, Mick and Dennis Mac**. Admission £4.00 (on door); bar opens at 6pm;

there will be record bars and food available. Enquiries/coaches: (0332) 774948. **MINGLES, 181 CLARENCE ROAD, CLAPTON POND, LONDON E5** will be groovin' on Bank Holiday Monday, August 31, with **RJR Roadshow** promoting a carnival atmosphere with lots of fun promised. Mingles is still operating full strength throughout the week with every Friday: **Graffix International**; every Thursday: **Trevor Sax**; every Saturday **Steve Barnard & Kenny J** and 'My Tek' every Sunday with **Tony Williams**. Bank Holiday Monday, **TOPPERS/RUMOURS** in **EAST STREET, BRIGHTON** — that's the date and venue; the people at said venue on said day for the Brickhouse Special are **Paul Clarke, Coxy, Garfield, Mixey Mouse, Tim Jeffries, Steve Clancy, Tundl** and **Mick Burtenshaw**. Downstairs its rare groove and soul, upstairs hip hop, house and fresh beats. 6pm to 2am; £3.50 gets you in. Lots of groovaciously sweet soul at **THE ROYAL OAK, TOOLEY STREET, LONDON SE1** on August 31. DJs **Ray Phillips, Simon Murray** and **David Browning** entertain you (they promise) for £2.50. Oh, and there's a record bar as well. All this is brought to you by the Bad Cat Soul Club.

10 till 4

SECRET REUNION PARTY

at the **OASIS** roseberry place dalston E8

with DJ's **Simon Goffe, Gordon Mac, Lyndon T, CJ Carlos**

Tickets Available in advance from: **G&M Records** 3 Lower Clapton Road E5 Unit 302 Elephant & Castle Shopping Centre SE1 **City Sounds** Procter Street Holborn WC1

Entrance £5 £4 in advance

SMART DRESS

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Doors open 4pm till midnight

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at **CINDERELLA ROCKAFELLA'S, Weedon Road, Northampton**

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JAZZ — FUNK — SOUL — RARE GROOVES — HOUSE HIP HOP ALL DAYER

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PLUS in the Jazz Room: GAVIN T & MIKE H + "live on stage" CASIQUE new single 'Dress To Kill'

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20TH CENTURY

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LONGSY D & CUTMASTER MC

RICK CLARK & EMMA LOOT

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Bring your whistles! All aboard! Roadblock!!

LONDON APOLLO CLUB

375 High Road, Willesden NW10

Goffe Mixture

ALTHOUGH the BBC refuse to confirm it until the middle of September, the rumours that Jeff Young is to start a new weekly Radio One show in the autumn seem fairly definite. We've certainly waited long enough for more legal soul, and they couldn't have given the show to a better DJ.

DEREK B (aka Boland) has assured plenty of pirate radio play for his second single, 'Get Down' (Music Of Life) by name checking various luminaries of the London scene amid the sexist rap (I don't believe that they are as big as basketballs though, Derek). The backing beat is as hard as ever, combining the Jacksons with James Brown and looks set to follow 'Rock The Beat' onto the dance-floors. Look out for Del boy on Ebony next

week.

Virgin Records, itching to get their hands on some new material from **LOOSE ENDS**, have remixed 'Ooh, You Make Me Feel' in the meantime. They've also let our Roadblock friends loose on **DEJA'S** 'Serious', with predictable hi-energy results. Excellent moody UK house tune from **BANG THE PARTY** worth listening out for too, entitled 'Theme From Jack'.

Some good 12-inches States-wise this week. More Jackson influences on 'Just Feel It' (Select) from **VANDY C & BILL BLAST**, though I suspect it's Original Concept that they are trying to steal from. Whatever, it works well and is bound to prove big in London. Not so good, though, is **GEORGE GODFREY'S** attempt at 'updating' Otis Redding's 'Dock Of The Bay' (The Fever... Catch It). He wastes a nice funky go-go beat by slaughtering a classic in a way that is likely to upset the purists.

The Americans are catching on to Stock, Aitken & Waterman by the sound of **CAROLYN PORTER'S** 'I Said It And I Meant It' (Atlantic). A sort of cross between Mel & Kim, Joyce Sims and 'Jump Back', its fast beat and silly synth noises will prove popular to many — it's not to my taste, though.

Far more up my street is **THE POLO CLUB'S** 'Night Loving' (Box), a mid-tempo groove with a jazzy/reggae, yet up-to-date feel. With its excellent instrumental 'Jailbreak Night Mix' on the b-side it could well prove to be a left field winner. Great stuff. Talking of which, **STEVE ARRINGTON** used to be exactly that — highly popular with funky people thanks to his unique hard style. His religious phase of the last few years has upset many fans, so it's nice to hear the ex-Slave man back in form on 'Stone Love' (Manhattan), with his fine vocals upfront and a superb production from Jimmy Douglas.

Next to it, **FOR LOVE'S** 'The Girl Is Bad' (Hot Soul), sounds weak, though at first listen the slightly dated horn-based dancer works well. It would have been big in the clubs a couple of years ago. The b-side's One Way-ish ballad is great though, as is **JEFREY CHARLES'** 'Tonight At Nine' (P.J.).

Finally, a quick mention of **DEBI HAMLIN'S** 'Windmill Of Love' (PMP), a great funky groove slightly spoilt for me by the strange sub-Alison Moyet vocals. More Goffe Mixture rhythms on the Bank Holiday Welsh tour, taking in the big Soul-splash trip on Sunday in Cardiff and Martha's Vineyard in Swansea on Monday.

Records supplied by City Sounds, Holborn.

MILES JAYE: 'Miles' (Island)

Strange that the debut album from a Teddy Pendergrass protege should appear on Island, and not his own Top Priority label, which is distributed by CBS. Maybe it was the relative lack of success of the Tenita Jordan album of last year, which resulted in the arrangements for this venture. One thing is for certain, this is a far more impressive first shot than Tenita's was.

Miles sings in a gruff vocal style, not unlike his mentor for the most part, and he wrote the lion's share of the songs on display here. Even more impressive is the fact that he plays piano, organ, bass, drums, various synths and believe it or not solo violin. In fact, it's his fondness of this last mentioned instrument that helps make this set just that bit different from most others around right now. What a change it makes to hear a violin take a solo when we're so used to hearing the saxophone fill the gaps!

Side one of this album is particularly potent. Opening with a solid, grooving 'Let's Start Lover Over' on which Roy Ayers guests and including a gritty 'Special Thing' and solidly soulful 'I've Been A Fool For You'. The only below par on this side is 'Lazy Love' which was inexplicably the first single and is so laidback as to be a viable treatment for insomniacs.

Side two opens with the second of two Dexter Wansel collaborations, a ballad entitled 'I Cry For You' before moving on through a really tricky 'Come Home' which pitches Miles' violin in with guest saxist Branford Marsalis. A lightly shuffling 'Happy To Have You' and a speedy 'Desiree' and we're all through, with what is definitely one of the most innovative albums in many months. Shaping up to be a good seller too!

TYRONE DAVIS: 'Man Of Stone' (Future)
Great to see Tyrone back, and in such fine form too. After a relatively quiet last five years, Chicago's perennial favourite shows he's lost none of his old verve on a most enjoyable set. Muscle Shoals man Mosley and Johnson along with Clayton Ivey handle most of the top-side including a couple of real cool classy ballads.

Elsewhere it's Tyrone's long term associates like James Mack, Paul Richmond and Leo Graham that take care of business on such as the floating 'You're Everything', the stomping 'I've Got You' and tracky 'I Wanna Talk Love'.

12-inch

JIMMY WILLIAMS: 'Do You Really Want To Wait' (Radio, Dub & Acappella) (Soul Street)

The 'All Of My Lovin'' man reappears with another strong soul dance track. Produced by The Surface's David 'Pic' Conley this bounces along in fine style with upfront percussion and rippling piano giving it almost a

house 'feel'.

INTRIGUE: 'Together Forever' (Dance Mix)/Dub and 7" version (Chrysalis)

With the quartet's previous 'Fly Girl' popular enough to be bootlegged last year, it's only to be expected that their newie should carry on in the same groove. Produced by Allen George and Fred McFarlane and once again written by cult heroes Leroy Burgess and Sonny Davenport this skippy funk is already taking off in the London area.

GREGG WILLIS: 'For So Many Reasons'/'Don't Go Away' (Gold Thumb)

A very classy vocal performance from Gregg on this ultra-simple love song. Nice piano flourishes, touches of moog and minimal percussion, all allow the singer to get the best out of the song. Rather more pacy flip maintains the simple approach.

JOE GRAHAM: 'You Lose This Time' (Voc/Rap)/(Inst/Flash) (Gold Thumb)

I really do like the gruff vocal on this self-penned uptempo dance item. The rap is mainly an extension of song with the usual asides. Try to hear it.

LEON DANIEL COPELAND: 'Let's Fall In Love Again'/'All For You' (Gold Thumb)

There's a distinctly hesitant feel on this mellow duet that ambles along rather nicely without actually catching fire. Very pleasant though. Rather amateur production on the ballad flip, slightly lets down an otherwise fine performance. All three of these records, by the way, are from an independent Atlanta Georgia based label.

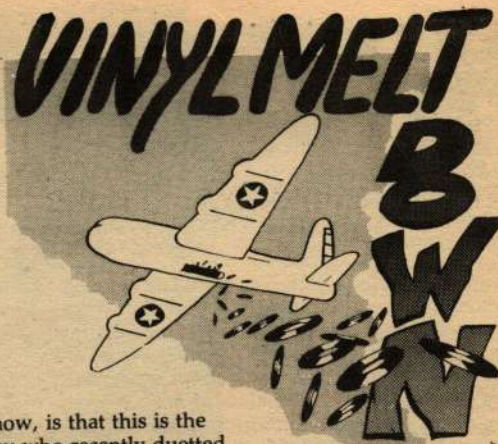
CURTIS GADSON: 'K.I.S.S.Y.O.U.' (Extended)/Radio Mix & Inst (Proving Ground)

If you can manage to ignore the Nick Martinelli-ish percussion traits, you find yourself listening to an eminently likeable mid-tempo floating soul swayer which boasts an attractive Smokey-ish vocal atop a luxurious string-filled arrangement. Really rather nice in a Seventies sort of way.

Seven-inch

BERT ROBINSON: 'Heart Of Gold'/'Just A Little Love' (Inst.) (Capitol)

I'm not sure whether or not this comes under the 'Hush' banner. What I do



know, is that this is the guy who recently duetted with Peggy Blue on the track from her album 'All The Way With You', and that this 45 is a trailer for the upcoming debut album. 'No More, Cold Nights'. On the cover Bert looks rather like Alexander O'Neal and inside he comes across vocally somewhere between Alexander and Beau Williams.

Make no mistake this is a very well-sung and produced rhythmically slinky groove, but I'm beginning to wonder how much more room there is at the top for all these claimants to the male vocal throne.

Instrumental flip seems mean as there's obviously a song lurking somewhere. **LL COOL J: 'I Need Love'/'My Rhyme Ain't Done' (Def Jam)**

B-Boys need love too! At least that's the message behind this strikingly different offering from the top hip hop artist of the moment. A cool laidback rap extracted from the 'Bigger And Deffer' album this could well catch on even with those who would usually give L.L. a wide berth.

JAMAICA BOYS: 'It's That Loving Feeling'/'Home Boys' (Warners)

Named after the district of New York in which they hang out, the ensemble that includes Lenny White, Marcus Miller and Bernard Wright was always going to come up with something different. The a-side here is essentially a busily produced pop dancer while the strangely oriental flavoured flipside is more solidly funky and may therefore be the side to gain most attention here. **PAUL CARMAN: 'In The Heat Of The Night' (Inst.) (Columbia)**

The 'Dial My Number' man bounces back with a Carl Sturken/Evan Rogers production that while causing no offence, doesn't

stay in the memory too long either. Proficient but certainly not inspired.

Independents

THE MAIN: 'All Of Me' (Inst) (Satellite)

Nothing whatsoever to do with the Memphis label that eventually became Stax nor any other set-up previously bearing the name, this newly started California based logo boasts ex-Miracle Pete Moore as main man. This is a sparkling debut too, for a male foursome, which boasts former members of both Switch and The Main Ingredient. Opening with some super sax courtesy of David Li, who gets it all his own way on the flip, this settles down into a cool summer smoocher handled with great vocal skill by these obviously experienced guys. Co-produced by Craig Cooper, who's been so successful with Levert just recently and Harold Green, who I believe handles the lead vocal.

BYRD PRESSLEY: 'Something To Remember You By'/'If She'd Just Stay' (Heat)

'A broken heart and a messed up mind' — to be precise. Mid-pace, easy-going funk, written by Kim Waters and Freddy Williams, is a little bass heavy, still Byrd sounds suitably anguished and the strangled sax (synth?) solo midway isn't easily forgotten. More conventional ballad flip is self-penned and pretty nice too.

RONEY CANADA: 'I Don't Believe It' (Inst.) (AJs)

One of the most impressive 'little label' finds of late is this pulsating funky dancer. A very modern production and song courtesy of Anthony Antoine and a committed raucous vocal from Mr Canada make this kinda special. Label based in Miami.

JOHNNY DEAN: 'Don't Disconnect My Heart'/'Can You Break It' (Magic 7)

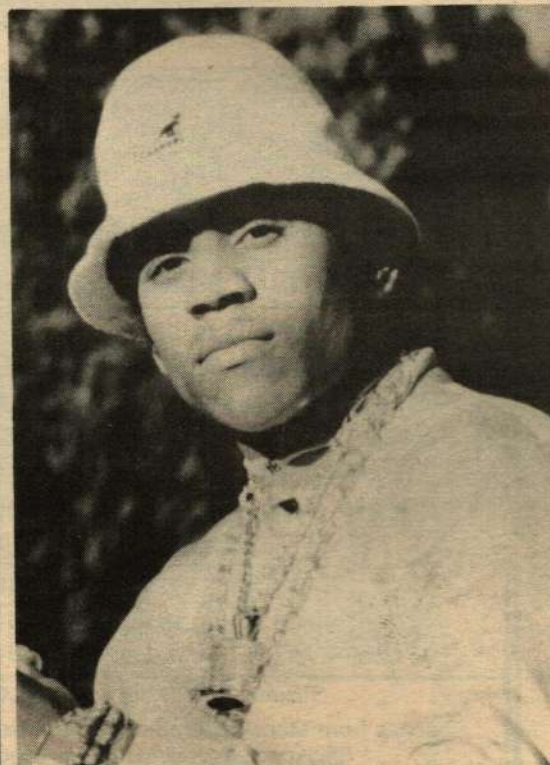
Latest in a long line of fine traditional southern soul 45s from Memphis-based Johnny is this mournfully sung item, with beautiful guitar throughout. Dance-floor-aimed fast-paced electrified flip is certainly a contrast if nothing else.

TED TAYLOR: 'My Key Jumped Back In My Hand'/'Home At Last' (SPG)

A sort of bluesy 'Who's Making Love', as Ted gets his marching orders because of his infidelities. With solid brass support and the kind of bassline you could bounce on, Ted's inimitable whine sounds as distinctive as ever. Lightly swinging jazzified flip is rather fine too.

Terry Davis

Records supplied by Record Corner, 27 Bedford Hill, Balham, London SW12.



LL COOL J

Hits and mo' hits

SHERRICK: 'Sherrick' (Warner Bros)
'Tell Me What It Is'; 'Just Call'; 'Baby I'm For Real'; 'This Must Be Love'; 'Do You Baby'; 'All Because Of You'; 'Let's Be Lover's Tonight'; 'Lady You Are'; 'Send For Me'.

I've got something very important to say. Sherrick is not '125 pounds of sex and soul', as we printed some weeks ago. He weighs, in fact, 195 pounds, and that, after all, is considerably better value for money.

The reason it's important to correct our erroneous by-line is not so much for the sake of accuracy, but more because the sleeve of Sherrick's debut LP features an image of the man which is vital to his future success. Sherrick is tall, handsome, elegantly dressed and is hitting at just the time when tall, handsome and elegantly dressed young gentlemen are all the rage. Ask Luther. He lost the equivalent of three Sherricks trying to look this way.

Flippancy aside, it is also gratifying to note that both artist and co-producer Michael Stokes have provided these visuals with as rock solid a musical base as one could reasonably have hoped for.

It is true that Sherrick fits in somewhere between Freddie J. and Luther, vocally. He didn't deny it when I put the aforesaid to him because there really wasn't any

point. Phrasing similarities do not lie. Neither does writing style and comparable production values. But, blow me if it isn't irresistible.

'Just Call' is already a hit of moderate stature, so you won't need further enlightenment on that. It isn't, however, the best uptempo cut. In my view, that particular accolade goes to the slightly meatier funk of 'This Must Be Love', a song who's bassline kicks right into gear from the off and won't let up. (Sherrick told me it was the one song the company weren't sure about when he presented them with the tapes, which is par for the course.)

Most notable ballad has to be the reworking of Marvin Gaye's 'Baby I'm For Real' (a song he produced on the Originals to much success), and it's enough to comment that Sherrick's version does the man no disservice.

You'll find it hard to pick out a substandard song, as it happens. The flip to the single, 'Baby I'm Scared A You', which isn't on the album, is probably about as weak as Sherrick ever gets. But when one considers that the man wrote or co-wrote seven of the songs and took an equally firm control behind the studio board, then the sleeve description of each side as 'Hits' and 'Mo' Hits', appears all the more accurate.

Ian McCann

Ace in a hole

LJ REYNOLDS: 'Tell Me You Will' (Fantasy)

'Who's Loving You'; 'I Will Always Love You'; 'This Ring Is For You'; 'Magic Love'; 'Tell Me You Will'; 'He Can't Love You'; 'Ollivia'; 'Tomorrow'; 'Got To Give My Love'.

STAPLE SINGERS: 'Be Altitude: Respect Yourself' (Stax)

'This World'; 'Respect Yourself'; 'Name The Missing Word'; 'I'll Take You There'; 'This Old Town (People In This Town)'; 'We The People'; 'Are You Sure'; 'Who Do You Think You Are? (Jesus Christ The Superstar)'; 'I'm Just Another Soldier'; 'Who'.

SHIRLEY BROWN: 'Woman To Woman' (Stax)

'It Ain't No Fun'; 'Long As You Love Me'; 'Stay With Me Baby'; 'I've Got To Go On Without You'; 'Woman To Woman'; 'So Glad To Have You'; 'Passion'; 'I Can't Give You Up'; 'I Need You Tonight'; 'Between You And Me'.

Another trio from Ace Records, two of which are straight reissues of classic Seventies product, the other an '87 release surprisingly licensed for the British market.

Looking at the latter first, the position of LJ Reynolds' solo career has become decidedly unclear of late. Since the termination of his Polygram contract and a subsequent appearance on last year's Dramatics reunion LP, it appeared his individual recordings had ceased after the release of his Fantasy single, 'Tomorrow'. Then a whole album — this one — slides out Stateside (and bombs) only slightly before a five-track demo tape of new Dramatics material begins to circulate American A&R desks. Confused?

In the meantime, it gives me no great pleasure to concur with import reviewer, Terry Davis' opinion of 'Tell Me You Will': i.e. singing superb, but arrangements too synthetic and songs undistinguished. The title cut is an exception, one supposes, in that its mid-tempo bounce is somehow not totally destroyed by Claytoven's musical back-drop, leaving LJ outfront not sounding entirely as if he's battling against the tide. 'Tomorrow', a lovely Winans original, still sounds fine too. On the other hand, unless you're so cracked on Reynolds' vocals that you don't care what else fills the grooves, I suggest you wait for the next group album. Judging by what I've heard you won't be disappointed.

Less to say about the two Stax reissues. Both, in their day, were significant as well as successful albums, the Staples' providing them



LJ REYNOLDS

with two international hits — 'Respect Yourself' and 'I'll Take You There' — while Brown's set swept her from nowhere to the top of the charts. There's

plenty to admire: Mack Rice, Luther Ingram, Betty Crutcher, Homer Banks et al in the composers' seats, Bobby Manuel, Duck Dunn and the great Al Jackson

laying down some scalding grooves, and some of the most soulful singing you could wish to hear. Quite simply, essential listening.

Chris Wells

Black rock

THURSTON HARRIS: 'Little Bitty Pretty One' (Stateside SSL 6026)

'Over And Over'; 'Little Bitty Pretty One'; 'Do What You Did'; 'Hey Baba Leba'; 'You Don't Know'; 'I'm Asking Forgiveness'; 'Hey Little Girl'; 'Send Me Some Loving'; 'Only One Love'; 'Tell Me So'; 'Fine Fine Frame'; 'Cross My Heart'; 'My Love Will Last'; 'I Got Loaded At Smoky Joe's'.

Black rock 'n' rollers were never a numerous species, and hitmaking ones even less so. With the exception of Little Richard, and perhaps of Fats Domino who bounced rather than rocked most of the time, most of them charted only fleetingly or regionally, like G. L. Crockett, Big Al Downing or Thurston Harris.

And yet in the late Fifties, recording for Aladdin Records in Los Angeles, Harris cut a set of sides which rank amongst the best rock 'n' roll ever made. They included a solitary big hit which has become a standard, the immortal 'Little Bitty Pretty One'.

A crackling drumbeat, handclaps and a maddeningly hummable chorus propelled 'Pretty One' into the US top 10 in 1957, and it's proved to have enduring appeal, spawning numerous cover versions including one by The Paramounts over here.

That song is here, of course, as are other good rockers like 'Over And Over', the rockabillyish 'Hey Baba Leba' and the urgent 'Do What You Did', one of those discs which just takes off and flies and the best track on the LP.

But compiler Steve Brigati was anxious to show the whole range of Harris' work, so we have examples of the tenor Harris tones on pop songs like 'Hey Little Girl' and 'Fine Fine Frame', and on ballads like Sam Cooke's 'Send Me Some Loving'. Now Brigati is bigger than me so I ain't going to argue, but perhaps some of the sweeter ballads could have made way for a couple more rockers. In fact, about two years ago there was a Harris album of mainly uptempo tunes available on a dubious Aladdin label. Dubious, because the perpetrators made the somewhat elementary error of spelling the artist's name wrongly on the sleeve! So, if you like Thurston Harris only as a rocker, you'd do well to seek that one out; if you'd like an album which shows him as an all-round R&B artist, go for this Stateside release. After all, it has got his best rockers on it as well as the strings 'n' things.

Mike Atherton

albums

Disaster area

VARIOUS: 'Anthem Three' (Streetsounds)

INSTANT FUNK: 'I Got My Mind Made Up'; BROTHERS JOHNSON: 'Stomp'; LINX: 'You're Lyin'; RITCHIE FAMILY: 'The Best Disco In Town'; BARBRA MASON: 'Another Man'; AL HUDSON & PARTNERS: 'You Can Do It'; STARGARD: 'Which Way Is Up'; KAREN YOUNG: 'Hot Shot'.

The last 'Anthems' set, besides boasting the best sleeve notes of all time, also had some pretty nifty bits of music on it — even though you probably had half of them anyway. Unfortunately, I can't say the same of this little disaster area.

Linx? Ritchie Family? (Lionel must be turning in his grave). Karen Young? The overrated Barbra Mason tune (of all the tunes from Ms Mason they could have chosen, surely this is the dullest) and that dismal Brothers Johnson thumper.

It's left to Stargard to provide a little funk — although you're probably a bit pissed off with it by now. The Al Hudson and Instant Funk tracks are passable I suppose, but considering that they've got the whole world of funk to pick from, more or less, this just isn't good enough.

Ian McCann

Check out the groove

VARIOUS: 'Slow Jam 3' (Streetsounds)

PEGGI BLU: 'One Had Your Love'; NU ROMANCE CREW: 'Tonight'; KENI STEVENS: 'Spend The Night'; BOBBY JIMMY & THE CRITTERS: 'Plastic Woman, Plastic Man'; THE WHISPERS: 'In The Mood'; STEPHANIE MILLS: 'Touch Me Now'; TC CURTIS: 'Rhythm And Blues'; TYRONE BRUNSON: 'Love Triangle'.

Slowwww jams. Every-one has their favourites, and I'm glad to say that this LP doesn't contain Atlantic Starr's 'Always', even if it does contain the



PEGGI BLU

Nu Romance Crew's little disaster and the Bobby Jimmy demo-like track. Aside from these two, it's perfectly respectable stuff, with Pegg Blu and the Whispers weighing in with some gems, and one of what might have been several of Stephanie Mills'

slowies on her new album in here for good measure.

Everyone could compile their own album of fave anything. This isn't mine, but it maybe yours. Check the listing and decide for yourself.

JS O'Connell

Dig deeper

KEN BOOTHE: 'The Ken Boothe Collection: Eighteen Classic Songs' (Trojan)

'Everything I Own'; 'Come Softly To Me'; 'Let's Get It On'; 'Silver Words'; 'You Send Me'; 'African Lady'; 'Love Don't Love Nobody'; 'Freedom Street'; 'It's The Way Nature Planned It'; 'Crying Over You'; 'Speak Softly Love'; 'Ain't No Sunshine'; 'No Woman No Cry'; 'Black Gold And Green'; 'Out Of Love'; 'Is It Because I'm Black?'; 'Now You Can See Me Again'; 'Walk Away From Love'.

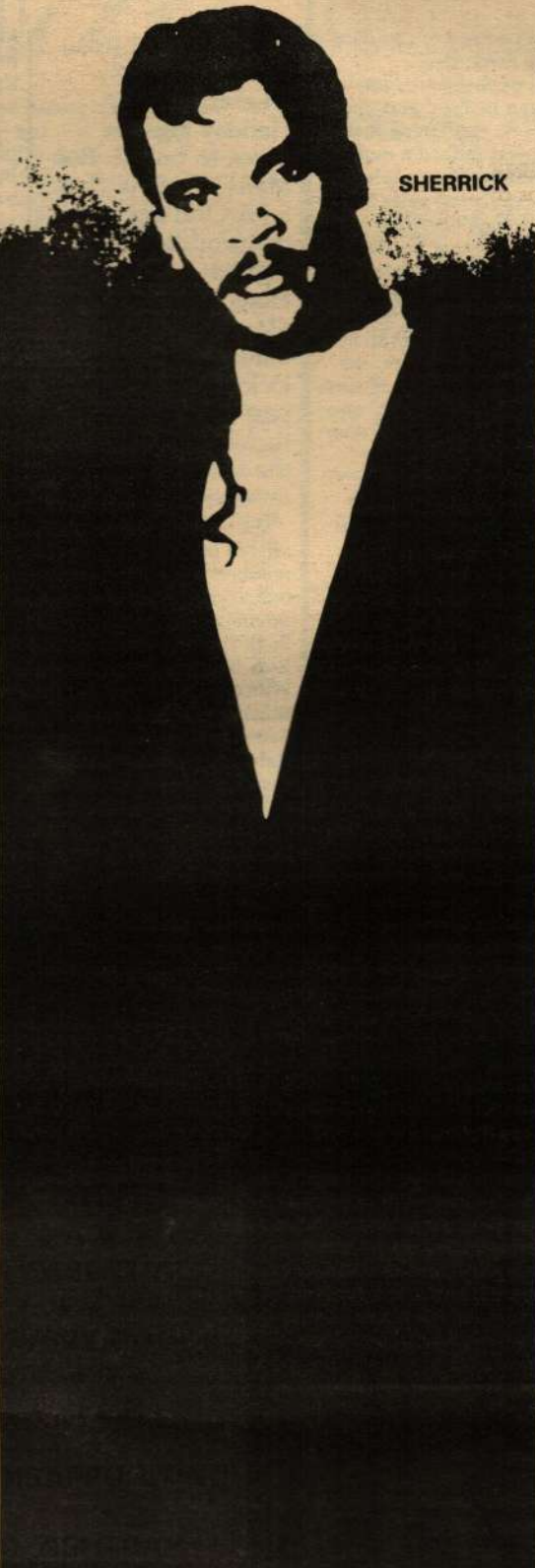
While it's true to say that Trojan have an uncanny knack of putting out the same material in as many packages as possible, also reissuing the same old singles and albums time and again, while untold gems lie lavishing untouched in their vaults, they have at least got together a reasonable selection of Ken Boothe's early, mid- and late-Seventies work for his compilation. (And they've adorned their sleeve with one of our Tim Barrow's photos. Nice one.)

The material on hand ranges from the very-middle-of-the-road 'Come Softly To Me', awaft on as bed of light strings, the natural defiance of the (a)political 'Freedom Street', the bountiful soulful beauty of 'It's The Way Nature Planned It', right on down to the slippery niceness of 'Speak Softly Love', stopping off at all rootical and commercial stations along the way.

Something for everybody, truly, and a reminder of just how excellent a voice Ken Boothe has, not forgetting how much of a hand producer Lloyd Charmers — described to me recently as the Quincy Jones of reggae — had in shaping the sound of the time.

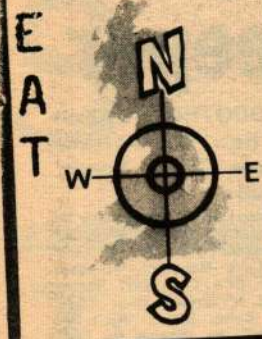
More quality compilations, please, but let's delve right down deep into those dingy vaults next time, eh? This is merely skimming the surface.

Simon Buckland



SHERRICK

BRADY



NUMBER 071 is the seemingly endless tide of Kent compilations is now available.

DOBBIE GRAY SINGS FOR THE 'IN-CROWDERS' THAT GO GO

SIDE 1: 'The 'In' Crowd', 'Blue Ribbons', 'Monkey Jerk', 'Walk With Love', 'Look At Me', 'Be A Man', 'No Room To Cry' SIDE 2: 'Out On The Floor', 'See You At The Go Go', 'Mr Engineer', 'In Hollywood', 'Broken In Two', 'That's How You Treat A Cheater', 'Feelin' In My Heart'

Whoever thought of the title for this album was completely OTT but the music quality of this Houston-born artist who has set literally tens of thousands of feet tapping with his dance anthem 'Out On The Floor' is not in question. The best known of the tracks are of course the many times re-released 'Out On The Floor', the big mod favourites 'See You At The Go Go' and the irresistible 'In-Crowd' yet there is more to this album than

just a package of standard dance favourites.

His performances on 'Broken In Two' and 'No Room To Cry' show that Gray was indeed a multi-talented performer who really deserved more long-term recognition than he received during his days with Charger Records.

As a product, this should appeal to northern collectors who want to hear more of Gray's work, the growing contingent of new mods who are heavily into the Sixties sound and who will enjoy tracks such as 'Monkey Jerk' and general soul collectors who have heard the name and want to know more about the man who once headlined at the famous Hollywood night spot The Whisky A Go Go.

It is quite ironic that only a few years ago Stax albums and artists were completely out of favour with all but the hardcore soul collector. How things have changed! The growth in popularity of the Seventies soul sound, the fact that it is 'in' to appreciate Sixties and Seventies soul and greater exposure on the radio of black music have all contributed to the re-issue of some classic albums from the Stax vaults, one of the most significant being JEAN KNIGHT'S epic 'Mr Big Stuff'.

SIDE 1: 'Mr Big Stuff', 'A Little Bit Of Something (Is Better Than All Of Nothing)', 'Don't Talk About Jody', 'Think It Over', 'Take Him (You Can Have My Man)' SIDE 2: 'You City Slicker', 'Why I Keep Living These Memories', 'Call Me Your Fool (If You Want To)', 'One Way Ticket To Nowhere (It's The End Of The Ride)', 'Your Six-Bit Change'

Ace Records who are distributing the Stax re-releases have really hit the nail on the head with this album (SXE 003) as the Stax originals have been changing hands for astronomical amounts and tracks such as 'Mr Big Stuff' have a massive following in the clubs.

Produced and arranged by Wardell Quezergue at the famed Malaco Studios in 1971, this is classic southern soul which will appeal to soul lovers of every hue and persuasion. Highlights for me on this star-studded album are the sultry 'A Little Bit Of Something', a killer deep soul cut, the raunchy 'Call Me A Fool If You Want To' and, of course, the immaculate title track. This is a great soul album which I'm glad to see available in the UK shops.

AS YOU read this column the busy weekend's Bank Holiday gigs are about to unfurl. Rob Marriott's Soul Power Soul Club are holding their fourth all-nighter at The Swan Hotel, Market Place, Mansfield on Saturday, August 29 kicking off at half-past midnight through till 8.30am the following morning.

The venue has certainly arrived in terms of numbers which are building very nicely. Spinning the sounds at the Bank Holiday bash will be Rich Broughton, Andy Whitmore, Pat Brady, Butch, Keb Darge, Robin Salter, Guy Hennigan and Rob Marriott himself. The crew will be playing all the best in Sixties soul old and new, Seventies and Eighties. Admission is £3.50 and membership is essential to be able to attend.

To join the Soul Power Soul Club, send an SAE to R. Marriott, 13 Pine Close,

Mansfield, Woodhouse, near Mansfield, Notts. Keep supporting this venue.

By the time this is in print, Pat Allen and the Burnley lads will no doubt have enjoyed a splendidly successful anniversary night, wallowing in the nostalgia no doubt.

By the way, Harboro Horace was on the phone just this week imploring those who want to attend the 100 Club anniversary niter on September 12 to immediately send him an SAE to Flat 5, 52 Langham Street, London W1, stating how many tickets required. Maximum of four per person. Get to it. It's gonna be a packer.

The next modern soul night at Rock City in Talbot Street, Nottingham happens on Friday, August 28 featuring Sam, Arthur and the lads. Should be a perfect warm-up for Mansfield. But there's bad news for devotees, the club will be closed for two/three weeks for extensive renovation following the northern soul night on September 4. Watch this space for further details of re-opening etc.

Other Bank Holiday events that I've been begged to plug yet again are The Friary Hotel in Derby which is off and running with its all-dayer on Monday, August 31 and the bar opens at 5pm not 8 as previously stated, so no excuse not to attend. Guy, Brian Rae, Steve Whittle, Rob Smith, Mick and Den Mac will be spinning the sounds. Manchester will be buzzing also on Bank Holiday Sunday when there's an all-nighter at The Placemat 7 (formerly Twisted Wheel) running from midnight till 8am. The usual top DJs including Uncle Brian Rae will be busy behind the decks at this one, organised by Jackie Kavanagh. There, that's

somebody else's name in print!

There's a night of northern soul on Friday, August 28 from 8pm till midnight at The Penny Black in Farringdon Road, where top DJs will be spinning some great soul sounds joined by Robin Salter. There's a modern soul all-nighter on Saturday, August 29 up there in bonny Scotland. At The Hoochie Coochie in West Tollcross, Edinburgh to be exact! Billy Davidson, Bob Jeffries, Martin Haughton, Ralph Tee and Frenchie from Birmingham will be spinning the best of the modern tackle. Oh yes. There's also Scotland's only female jock playing. Step forward Denise Cairns. Admission is £3.50 at the door. If you are after a coach trip there, ring Frenchie on 021 622 1567 (from Birmingham), Billy (Aberdeen) 0224-573235, or Bob (Glasgow) 0294-213812. Staying with Scotland and news of an all-nighter at Rocky's Nightclub in Aberdeen which happens on Friday, September 11, from 11pm till 7am and featuring DJs Mark Mennie and the local Aberdeen lads plus a return to the arena by Mark Linton, former Morecambe DJ, who will be appearing at his first all-nighter in two years. Admission is £3.00 — oldies and newies will be featured.

Ginger Taylor will be doing his good deed with a charity all-dayer on Sunday, September 6 at Charlie's in Burnley Road, Todmorden. 75 per cent oldies and 25 per cent newies will be featured with the event running from 1pm till 11.30. Pat Brady will be playing the current stuff, accompanied by former Whiskers stalwarts Richard Searling, Tim Brown, Ginger himself and Pat Allen. Admission is £3.00 with a licensed bar and foot bar. Incidentally the popular Charlie's Friday night scene will restart in October and will be moved to a Saturday night (at the end of the month). Ginger and his old sparring partner Eddie also report good business at their regular Thursday night soul scene at Shifters in Burnley. Admission is entirely free, mates, and obscurities through to the latest US import LPs are played.

Mark Chamberlin writes from Norwich to inform readers that the Backstreet Soul Club moves into its fifth year with a night of rare soul from 8.30pm till 1.30am at 'The Talk' in Oak Street, Norwich, on Saturday, September 12 from 8.30 till 1.30 at this excellent venue, in the words of young Mark that is. There's a large dancefloor, comfortable seating and drinks are reasonably priced, as well. Members pay £2.50 and guests £3.00. DJs are Kev, Species, Terry and Paul

plus hopefully a big name guest. Mark would like to extend his apologies through this column that the date clashes with the 6Ts 100 Club event. But the said date was the only one available at The Talk.

Ian, Gary, Carl and Woody will be playing the sounds at The Post Office, Bopurges Boulevard, Peterborough on Friday, August 28. It's a good local scene and the first ones have been successful so get along if you can. Happy Bank Holidaying to all!

Classifieds

Record Lists

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SOUL OLDIES. Catalogue of Motown, Funk, Northern and Disco Soul. SAE to: — Soul Oldies, 10 Huddleston Way, Sawston, Cambridge CB2 4WS.

NORTHERN Soul Catalogue containing over 2,000 originals, something for every one, loads of bargains. For your copy send a very large SAE to D. Raistrick, PO Box 22, Grantham NG31 6AA. IN DEMAND LPs, 12", 7" singles, Gary Bartz, Jones Girls, Heaven & Earth, Anglo Saxon Brown, Cymande, Futures, Leon Ware and 1,000's more, for 5 fortnightly lists send £1 to Soul-Utions, PO Box 22, Grantham NG31 6AA. (Large shipment just in from the USA, send wants lists).

JAZZ-FUNK Classics/Soul/70s Funk List. LPs/12"/7". Cheap in-demands. Send with I.R.C. to: Allan Riding, 1015 Ashmount Avenue, Oakland, 94610, California, USA.

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largest selection of reggae records, cassettes, CDs and Live UK Dancehall tapes, send £1 + a very large SAE for my latest updated 60 pages lists of very rare reggae! We specialise in reggae that can't be found anywhere in this world. 20% discount off most LPs and 12" discs + p&p free in UK, and free records overseas enquiries welcome. So if you are looking for reggae music from 1960 or advance 1999 dub. Check me out. Send £1 + a very large SAE now! Donald Roberts, PO Box 352, London E14 0RB. Tel: 515 4274.

SOUND TAPES: 1987 style, Jammys, Metro Media, Stereo One. Also USA Sounds. SAE to Mr Howard, 8 Freeland Avenue, Croydon CR2 8HT.

JUST BACK from the States, list includes Northern/60s/R&B/modern (60s). SAE to: 91 High Street, Stotfold, Hitchin, Herts SG5 4LA. Ska/Rock Steady/Reggae. (0952) 588551.

RARE GROOVE tapes, large selection of tracks available. Send £1 for lists to 4 Mountbatten Close, West Bromwich B70 6QW.

GUY'S GOODIES, great new record lists, lots of Northern biggies, obscurities, originals. Send large SAE to 33 Etwell Street, Derby DE3 3DW.

REGGAE MUSIC Sale: Dance hall & rockers selection, 1972-87, many rare at cheap prices. SAE 103 Castle Road, Bedford, Beds.

Events

SOUL NIGHT. Every Friday, 7pm till 11pm. 60s, 70s and 80s. Admission FREE. The Harrison Arms, Harrison Street, London, WC1. Nearest tube — King's Cross. Enquiries tel: Paul 837 6813.

NEXT COVENTRY NORTHERN SOUL ALL-DAYER 30th August. Noon till 11. Hertford sporting club. Coventry City Centre by "Mercia Sound". Admission members £2, otherwise £3.

STARS (ex-Annabella's) above ice skating rink Bradford. Ten years on resurrects its Northern Soul nights. Starting Friday, September 4th from 9pm-2am. Bar opens until 2. Admission £1.50. Details (0274) 594538).

NORTHERN SOUL NITE

FRIDAY, 28th AUG POST OFFICE CLUB Bourges Boulevard PETERBOROUGH
DJs: IAN, GARY, CARL, WOODY
7.30-11.30. Adm: £1
Licensed Bar
Free Membership

Halton Soul Club presents

THE BANK HOLIDAY ALL-DAYER

Monday, August 31 at QUEEN'S HALL WIDNES Cheshire 12 noon-midnight

DJs: ● PAT BRADY ● STEVE WHITTLE ● PAT ALLEN ● ROGER BANKS ● BRIAN RAE ● HARRY DENNETT ● DAVE ANKERS + Guests ARTHUR FENN SOUL SAM

Adm: £4.00 on door BE THERE!

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60s, 70s, 80s Soul Explosion

BANK HOLIDAY SATURDAY, AUGUST 29TH 1am-9am

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BLACKPOOL 'SOUL & FUNK' PARTY

Bank Holiday Monday, August 31st 4pm-2am — Admission: £3.00 at THE ILLAWALLA COUNTRY CLUB Skippool Rd, Thornton Cleveleys Tel: 0253-882976 (10 minutes A55-Fleetwood sign)

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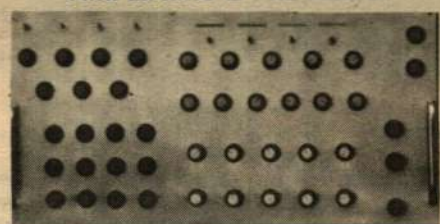
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ROSE DAVIS

'THE BLUES Had A Baby ...', Brownie McGhee's Blue Labour song of musical derivations, is a fitting description for the contents of this year's Jazzfest, which must go down as one of the best ever; to

Tent, where solo bluesmen **Boogie Bill Webb** had increased last year's audience of about 40 to nearer 400 appreciative heads, and his performance fed on this response; the repertoire may have been mundane, but it was good to see the music reaching a wider audience.

And so to Saturday, dry, hot and sunny weather — a full

"The blues had a baby and they called it rock 'n' roll"

by
Clive Richardson

touch of omnipotence would have been useful now, as even this fit writer was hard-pushed to check-out concurrent shows by **Oliver Morgan** with **Jesse Hill** and **Clifton Chenier**; the former pair maintain consistency within acknowledged limitations — Morgan still parading his Mardi-Gras umbrella through 'Who Shot The La La', and Hill delivering throaty variations on 'Oo Poo Pah Do' — and while I missed Clifton's act, backstage he looked a very sick man, walking slowly and painfully with the aid of a frame.

Gatemouth Brown remains a strong stage presence, splitting his

camouflaged half of **Fats Domino's** band jamming in a jazz session; reedman **Fred** was joined by **Herb Hardesty**, **Lee Allen** and **David Lastie** — such an array of sax talent driven by **Smokey's** subtle percussion.

On adjacent stages **Snooks Eaglin** was displaying versatility in alternating between **Black Night** and **Perfidia**, while **Tommy Ridgley's Untouchables** were providing support for now rather stereotyped performances by **Al Johnson**, **Bobby Mitchell** and **Frankie Ford**, but on the way to the latter, I happened across the **Michael White Quartet** with **Barbara Short**. Barbara is a large lady with matching voice, and her delivery of St Louis Blues conjured visions of how **Bessie Smith** might have been.

The afternoon continued in hyperactivity — **Cousin Joe** spent so much time with inuendo-laden chatter that he hardly used his piano, then while trying to choose between the **Dirty Dozen Brass Band** and **Wild Magnolias**, I heard soul harmonies coming from the Koindu stage and found **Seduction** — five young black guys with Grace Jones haircuts and distinctive stage uniforms singing up a storm before an audience of black teenagers (any aspiring A&R man in search of new talent would be well-advised to check out **Seduction**).

Then an infuriating clash of performances as **Fats Domino** and the **Dixie Hummingbirds** sang simultaneously about 400 yards apart; I elected to hear the beginning of the 'Birds — sonorous and mellow in their vintage harmonies — then dashed across for 20 minutes of **Fats** on his home ground, rocking in easy empathy with trumpeter **Dave Bartholomew**, and back to the 'Birds, now leaping around the stage and really warmed to the spirit of the occasion — truly memorable stuff!

My diminishing energy managed to carry me through to a dab of **Jay McShann** with some strident Kansas City piano, but there was only one way to finish this first weekend — an hour in the company of **Irma Thomas & The Professionals**. With her aides handing out autographed napkins to



JOHNNY ADAMS with Joe Louis Walker (guitar)

the audience, **Irma** opened in style, singing her opening verses by radio mike from her caravan before easing onstage to take command of the situation. Her repertoire has been extended to include cuts from **Rounder LP 'The New Rules'**, but the old favourites still maintain appeal, and a sprinkling of contemporary hits keep her act current ... **Irma** simply oozes class.

Thursday brought a tour of the now sadly under-used **Sea-Saint Studios**, then more record-hunting, and preparation for the second weekend of Jazzfest. This opened pleasantly on Friday midday with **Marva Wright & Reminiscence** — **Marva** an ample lady with matching talent singing mainstream soul with a ballad bias — 'Neither One Of Us ...', 'Make Me Yours', 'Dr Feelgood's', 'If You Don't Know Me By Now ...', readily digestible on a hot afternoon. **Tabby Thomas's Blues Band** is now fronted by son **Chris** with an injection of contemporary styling, and dad now just takes a couple of feature songs in more traditional (pleasing) vein.

Bobby Marchan is back on the scene with his funky **Higher Ground** band, but frankly now only cuts it on the crowd-pleasing preaching of 'There's Something On Your Mind', while a few dozen metres away

veteran **Baton Rouge** pairing **Silas Hogan** and **Guitar Kelley** seemed to lack the sparkle of previous years (though could be they were OK and I'm getting blasé with a surfeit of talent around).

The **Blues Riverboat** was sailing that night, so I left the Fairgrounds early in anticipation of catching some more good music, albeit in an atmosphere which leaves me unsettled (boatride audiences tend to be night-out people rather than music purists). Star-billing went to the nouveau-blues of the **Fabulous Thunderbirds**, **Roomful Of Blues** and **Duke Robillard**, with 'special guests' **Bonnie Raitt**, **Dr John**, **John Lee Hooker**, **Katie Webster**, **Lazy Lester**, and while talking on deck through the missable **Miss Raitt**, I also managed to miss **Hooker**, who apparently did a very short, semi-acoustic cameo-set. **Katie** put down some fine boogie piano, but **Lester** seemed to be saving his best for Saturday at the Fairgrounds, though he was solid enough on 'Sugar Coated Love' and 'Raining In My Heart'.

Saturday began with the uplifting **Providence Tones Of Joy** in the gospel tent, then continued with a plethora of overlapping blues acts — **Lazy Lester** blowing up a storm with **Rafal Neal's Band**,

Hezekiah Early & The Houserockers rather downhome and almost reticent in performance, contrasting with the ebullience of **Drink Small**, whose gritty vocals and strident guitar had the tent rocking — his humour and stage-presence reminiscent of **Jay Hawkins** ... a pity that his recordings are quite plain, sparse and uninviting.

I had to miss **Earl King** while gaining a reassuring glimpse of **Etta James** being more soulful and less crudely sexual than of late, and it was almost by accident that I stumbled across **Sweet Honey In The Rock** singing up an acappella socio-gospel storm to an enthusiastic tentful of people — I was on my way to get a front-row position for **Ernie K-Doe** with **King Floyd & The Living Dead Revue**.

K-Doe was back to his energetic, extrovert best, working in plugs for his gigs and radio show during a shamefully short set — the **Revue** carries a fair number of acts. **King Floyd** sang some pleasant funky soul, then — a dream came true; six years ago I found a copy of 'Sittin' And Drinkin'' by **Rose Davis** on **Sansu** in a New Orleans thrift-store, a glorious soul/blues gem — and who should feature next with the **K-Doe Revue** but ... **Rose Davis**, who sang two ballads, soulfully, if rather nervously!

Now Sunday, and an end is in sight — almost merciful relief; **Clancy 'Blues Boy' Lewis** and **Big Boy Henry's Blues Band** provided an adequate if not dynamic foundation, then **Boozoo Chavis** entertained with some zestful zydeco. The **Metallies** provided funfuf soulful relief, three guys and a girl clad in tight-fitting gold jumpsuits, while **Wilson Pickett** proved that a superstar reputation can endure for some 20 years, 10 of those since any hit record, rasping his way through a brassy, upbeat set.

Monday morning — bliss ... no music, just a stroll around the Quarter, absorbing the atmosphere and taking a quick bit to eat ready for the flight home — time to start saving for New Orleans Jazzfest 1988! Why not join me next year? Call 01-431 3086 for more details!



SEDUCTION

continue that song's analogy, both parents and offspring are doing well, and it is pleasing to report that the city of New Orleans seems to be heading back towards its blues roots.

While the opening Friday is essentially 'slow', inasmuch as the talent to be heard is mainly 'local' and not overflowing with 'name' acts, it does provide an opportunity to assess the scope of the event and the distances between the five stages and four tents, not forgetting the copious refreshments facilities. My first destination was **Mighty Sam McClain**, the deep-soul wailer whose 1986 spot with guitarist **Wayne Bennett** remains a memorable highlight; this time his support was **King Nino & His Slave Girls**, strong on gimmick and (lack of) costume, but less so on musical merit, leaving **Sam** to win the day with his powerful soul-blues vocals.

Next, to the Lagniappe

schedule of music to absorb and the weekend crowds to contend with.

The main appeal of the afternoon was **Brownie McGhee**, enjoying a renaissance as a lyrical blues singer in the wake of his fine **Blue Labour** LPs. **Brownie** took command of the stage for a dynamic solo performance, his repertoire including 'The Blues Had A Baby ...', 'Key To The Highway', 'Dissatisfied' and the stomping 'Walk On'. This was the first time I had seen **Brownie**, and his show was arguably the highlight of the festival for me — more notably, it was one of the few I saw from beginning to end, as the schedule is packed tight so as to necessitate a fair amount of dippin' 'n' diving from stage to stage.

After a glimpse of the **Mighty Imperials** in the Gospel Tent, I leant a quick passing ear to the energetic rockabilly of **Al Ferrier** in preparation for Stage One headliner **Carl Perkins**, still a most complete and professional performer and fine guitar picker. A

act between blues and country, punctuated by his small daughter **Rene** chirping a couple of C&W standards, but by now I was prepared to miss **John Fred & The Playboys**, **Deacon John** and **Jr Walker & His Allstars** to catch a magical hour with **Johnny Adams**, this year away from the limitations of **Walter Washington's** band and supported instead by the west coast virtuosity of bluesman **Joe Louis Walker**. The pairing was dynamite, with **Johnny** able to stretch out into album cuts from his **Rounder** repertoire and trade vocalese with blues licks from **Joe**.

The evening brought another chance to see **Mighty Sam**, sounding perhaps more soulful in the confines of a club gig with his resonant voice almost rattling the rafters.

Sunday morning, and after an hour or so of gospel radio, what better way to ease through the day than to sit in the sun and enjoy the 'Fred Kemp & Smokey Johnson Sextet', which tag almost coyly



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DON'T TUMBLE ME STYLE, Joseph Cotton... Fashion
'PON A LEVEL/DANCE BABY DANCE, Wayne Marshall... Quadropack
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Mayfield, See You In (1st LP) ...

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HOUSE & GARAGE CHART

THIS WEEK	LAST WEEK	
1	1	MASTERS AT WORK, Alright Alright
2	2	TURNTABLE TERROR TRAX, Vol 3
3	3	BAMBOO, It's All In Your Mind
4	4	SHARPER IMAGE, Dress To Kill
5	5	HOUSE TO HOUSE, Taste My Love
6	6	HOUSE AND SANTIAGO, The Sound
7	7	MARK IMPERIAL, Rock This House
8	8	WHITE KNIGHT, Gonna Jack
9	9	CE CE ROGERS, Some Day
10	10	X-RAY, Let's Go (Remix)
11	11	ROBERT OWENS, I'm Strong
12	12	RAGTYME, Fix-It-Man
13	13	JOEY WASHINGTON, All For You
14	14	LOLEATTA HOLLOWAY, So Sweet
15	15	PHUTURE, Acid Tracks
16	16	BNC, House Ain't Givin' Up
17	17	RHYTHM RHYTHM, The Dance
18	18	ELLIS D, My Loleatta
19	19	OBSESSION, I Just Can't Quit Loving You
20	20	JOMANDA, I'll Give It To You
21	21	
22	22	
23	23	
24	24	

House & Garage Chart supplied by Groove Records, 52 Greek Street, London W1. Tel: 01-439 8231

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THEO

SOUL ALBUM CHART UK

Hip Hop Chart supplied by Groove Records, 52 Greek Street, London W1. Tel: 01-439 8231

THIS WEEK	LAST WEEK	
1	1	SPOONIE GEE, The Godfather
2	2	PUBLIC ENEMY, You're Gonna Get Yours
3	3	DANA DANE, Dana Dane With Fame
4	4	KOOL ROCK JAY, Check It Out
5	5	DJ SCOTT LA ROCK AND BLASTMASTER KRS, Criminal Minded
6	6	DYNAMIX II, Just Give The DJ A Break
7	7	DAVY D, Davy's Ride
8	8	ROXANNE SHANTE, Have A Nice Day
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THIS WEEK	LAST WEEK	
1	1	SHERRICK, Sherrick
2	2	ALEXANDER O'NEAL, Hearsay
3	3	LEVERT, The Big Thrown Down
4	4	VARIOUS ARTISTS, The Def Jam Sampler (Vol 1) — Kickit
5	5	STEPHANIE MILLS, If I Were Your Woman
6	6	RANDY BROWN, Welcome To My Room
7	7	*ERIC B & RAKIM, Paid In Full
8	8	LL COOL J, Bad
9	9	TERENCE TRENT D'ARBY, Introducing The Headline
10	10	VANEESE THOMAS, Vaneeze Thomas
11	11	JOHN WHITE, Night People
12	12	WHITNEY HOUSTON, Whitney
13	13	ROSALINE JOYCE, Lovers Soul
14	14	WHISPERS, Just Gets Better With Time
15	15	REGINA BELLE, All By Myself
16	16	VARIOUS ARTISTS, Upfront 7
17	17	LUTHER VANDROSS, Give Me The Reason
18	18	LILLO THOMAS, Lillo
19	19	JANICE BULLUCK, Don't Start A Fire
20	20	FORCE MDs, Force MDs

* Denotes Import

SOUL ALBUM CHART US

THIS WEEK	LAST WEEK	
1	1	L.L. COOL J, Bigger & Deffer
2	2	WHITNEY HOUSTON, Whitney
3	3	STEPHANIE MILLS, If I Were Your Woman
4	4	THE WHISPERS, Just Gets Better With Time
5	5	THE FAT BOYS, Crushin'
6	6	FREDDIE JACKSON, Just Like The First Time
7	7	THE ISLEY BROTHERS, Smooth Sailing
8	8	KENNY G, Duotones
9	9	SMOKEY ROBINSON, One Heartbeat
10	10	HERB ALPERT, Keep Your Eye On Me
11	11	LILLO THOMAS, Lillo
12	12	ATLANTIC STARR, All In The Name Of Love
13	13	JODY WATLEY, Jody Watley
14	14	REGINA BELLE, All By Myself
15	15	JONATHAN BUTLER, Jonathan Butler
16	16	MARVIN SEASE, Marvin Sease
17	17	PRINCE, Sign 'O' The Times
18	18	LUTHER VANDROSS, Give Me The Reason
19	19	SALT-N-PEPA, Hot, Cool & Vicious
20	20	NATALIE COLE, Everlasting
21	21	LISA LISA & CULT JAM, Spanish Fly
22	22	*ANET JACKSON, Control
23	23	THE SYSTEM, Don't Disturb This Groove
24	24	ANITA BAKER, Rapture
25	25	CLUB NOUVEAU, Life, Love & Pain
26	26	NAJEE, Najee's Theme
27	27	GEORGIO, Sexappeal
28	28	FORCE MD's, Touch And Go
29	29	BABYFACE, Lovers
30	30	ALEXANDER O'NEAL, Hearsay

REGGAE ALBUM CHART

THIS WEEK	LAST WEEK	
1	1	GOT TO BE ME, Pinchers
2	2	SARA, Frankie Paul
3	3	THE REAL ENEMY, Mighty Diamonds
4	4	INTENTIONS, Maxi Priest
5	5	SOUL & SAX, Mike Rose
6	6	WE'VE HAD ENOUGH, Macka B
7	7	COME AGAIN, Coco Tea
8	8	HAUL & JACK UP, Horace Andy
9	9	ME NAME TIGER, Tiger
10	10	ULTIMATE EXPERIENCE, Undivided Roots
11	11	SUPERSTAR HIT PARADE VOL 3, Various
12	12	TIGER MEETS GENERAL TREES, Live
13	13	BERES HAMMOND, Beres Hammond
14	14	WHICH WAY IS UP, Delroy Wilson
15	15	TROUBLE IN AFRICA, Philip Levi

SOUL/DISCO CHART US

THIS WEEK	LAST WEEK	
1	1	JONATHAN BUTLER, Lies (*LP/12-inch)/Give A Little More Loving etc (*LP)
2	2	JANICE BULLUCK, Do You Really Love Me (*LP/7-inch)
3	3	TEMPTATIONS, Papa Was A Rolling Stone (12-inch remix)
4	4	CHANDRA SIMMONS, Never Gonna Let You Go (*12-inch)
5	5	C.J. MACKINTOSH & EINSTEIN, The Tables Are Turning (12-inch)
6	6	ROXANNE SHANTE, Have A Nice Day (12-inch)
7	7	NATALIE COLE, Jump Start/More Than The Stars (*LP/12-inch)/Manhattan
8	8	ERIC B & RAKIM, Paid In Full etc (*LP)
9	9	INTRIGUE, Together Forever (*12-inch)
10	10	TONGUE IN CHEEK, Don't Stop The Love (12-inch)
11	11	LONGSY D & CUTMASTER MC, Hip Hop Reggae (12-inch)
12	12	FORCE MDs, Love Is The House (LP/12-inch)/Your Love Drives Me Crazy etc (LP)
13	13	COLONEL ABRAMS, How Soon We Forget (*LP/12-inch)/Nameless/Caught In The Middle etc (*LP)
14	14	DEJA, Serious/You And Me Tonight (12-inch)
15	15	JELLYBEAN, The Real Thing/Who's Fooling Who (*LP/12-inch)
16	16	JAMES ROBINSON, Can We Do It Again (*LP/12-inch)
17	17	VALENTINE BROTHERS, No Turning Back (*LP/12-inch)
18	18	B-FATS, The B-Fats (*12-inch)
19	19	JOHN WHITE, Victim etc (LP)
20	20	ROSALINE JOYCE, No Questions, No Answers etc (LP)
21	21	THE MAIN, All Of Me (*12-inch)
22	22	KID 'N' PLAY, Last Night (12-inch)
23	23	CONTROLERS, Sleeping Alone (*12-inch)
24	24	REGINA BELLE, So Many Tears/You Got The Love/Please Be Mine etc (LP)
25	25	MR X & MR Z, Drinks Old Gold (*12-inch)
26	26	T-COY, Carino (12-inch remix)
27	27	BOBBY WOMACK, How Could You Break My Heart (12-inch)
28	28	CRIMINAL ELEMENT ORCHESTRA, Put The Needle On The Record (*12-inch)
29	29	FAT BOYS, Wipeout/Crushin' (12-inch)
30	30	WHITE KNIGHT, Gonna Jack (*12-inch)
31	31	SPOONIE GEE, The Godfather (*12-inch)
32	32	LYNN WHITE, See You Later Bye (*LP/7-inch)/Love And Happiness etc (*LP)
33	33	KINGS OF PRESSURE, Give Me The Mike (Is This The End) (*12-inch)
34	34	FRESH GORDON, Feelin' James (*12-inch)
35	35	SPANISH PRINCE, Dance Everybody (*12-inch)

* Denotes Import

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